

UNIVERSITY OF KENTUCKY

LEXINGTON, KENTUCKY

COLLEGE OF ARTS AND SCIENCES
DEPARTMENT OF ART

November 9, 1959

Mrs. Edith Halpert
Downtown Gallery
East 51st Street
New York, New York

Dear Mrs. Halpert:

The insurance people have inspected the damage to Shahn's Lute and Molecules which I reported to you as having been damaged. It is not a total loss by any means as I indicated and as you will see in the catalog where our illustration was made from the photograph taken here. They suggest that we try to sell it for \$40 and evidently they will settle for \$35.

This seems to me fair considering the condition but I await word from you if this is satisfactory.

With kindest regards,

Very sincerely yours,

Richard B. Freeman

Richard B. Freeman
Head, Department of Art

RBFB/bdm

*P.S. How about giving us
Reprint as a gesture!*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

WALKER ART CENTER

1710 Lyndale Avenue South Minneapolis 3, Minnesota Telephone: FEderal 6-0301 H. H. Arnason, Director

9 November 1959

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Mr. Arnason left Minneapolis yesterday and will be staying in New York at the Savoy Hilton after November 10.

Huldah Curl has told us about her good visit with you last week, and we're all looking forward to your talk here in December.

Sincerely yours,

Nancy B. Miller

Mrs. Robert H. Miller
Administrative Secretary

nm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Wm. D. White
Mrs. Davenport White
2400 N. Powhatan Street
Arlington 7, Virginia
only
Answer Nov. 9, 1959

Gentlemen:

We own an oil painting by
William T. Richards, entitled
"Peaked Rock", St. Kilda,
Scotland - measures



approximately - gold leaf ornate
frame is about 6 1/2" wide

Could this be put on con-
signment with a company such
(over)

as yours? It is in perfect condition - touched up about 15 years ago.

Many thanks for whatever you may do.

Very truly yours,
(Mrs) Waverport White

DUDLEY B. BONSAI
MILG A. BORGES
JOHN R. CAMPBELL
CLARENCE U. CANNUTH, JR.
HARRIS D. COLT
DAVID A. EMBURY
WENDELL W. FORBES
JOHN FRENCH
ROBERT C. FULTON, JR.
C. THOMAS GODFREY
EUGENE W. GOODWILLIE
ERNEST A. GROSS
JESSE KNIGHT
HUGO KOHLMANN
KENNETH N. LAYNE
VERNON R. LYNN
CONSTABLE MACCRACKEN
WINTHROP R. MUNYAN
ALBERT J. PARRINO
GEORGE A. REISS
OTTO SCHOENRICH
JOHN H. WILLENBROK

CURTIS, MALLET-PREVOST, COLT & MOSLE

ATTORNEYS AND COUNSELLORS AT LAW

63 WALL STREET, NEW YORK 5, N. Y.

TELEPHONE WHITEHALL 4-2082

CABLE ADDRESS "MIGNIARD"

November 10, 1959

The Downtown Gallery, Inc.
32 East 51st Street
New York 22, N. Y.

Dear Sirs:

I enclose herewith my check in the amount of \$500, in payment of the balance due on the John Marin watercolor which I purchased from you last spring.

I also enclose the original invoice, and would be grateful if you would receipt this and return it to me.

Very truly yours,

John French

John French

Enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Edwin C. Wilson
3122 P Street, N. W.
Washington 7, D. C.

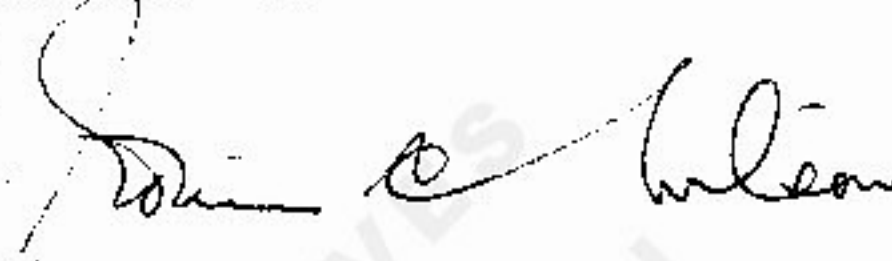
November 10, 1959

Dear Mrs. Halpert:

Many thanks for your letter of the 7th. Yes, by all means, if you wish, use my name as owner of the little Zorach drawing.

Keep me in mind if you come across some especially lovely little painting.

Yours sincerely,

A handwritten signature in dark ink, appearing to read "Edwin C. Wilson". The signature is fluid and cursive, with a large initial "E" and a long, sweeping underline.

November 11, 1959

Mr. Laith Allen
c/o J. Gordon Carr
88 West 40th Street
New York, N. Y.

Dear Mr. Allen:

As I promised, I am sending you our contract form,
so that you may have all the necessary information
when you discuss the matter with the principals.

Sincerely yours,

EGH:pb
Enclosure

For publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

THE AGREEMENT, Made and executed in duplicate at New York, New York, this day of , between (hereinafter known as the "Purchaser"), and Ben Shahn of Roosevelt, New Jersey (hereinafter known as the "Artist") - through The Downtown Gallery of 32 East 51 Street, New York (hereinafter known as the "Agent").

WITNESSETH THAT:

WHEREAS: The Artist is to execute a design for a mural for

with the following specifications:

1.

2. On the signing of this contract a down payment of 10% will be made to the agent for the artist.

3. By (date) a drawing in black and white, scaled 2" to the foot, will be submitted to the purchaser for review and any reasonable suggestions for modification. An additional 20% payment will be made by the purchaser at that time.

3a. If, on the other hand, the purchaser makes unreasonable suggestions for modification, contrary to the artist's ideas, the purchaser has the option to cancel the completion of the contract, forfeiting the 30% payment for the artist's conception and work involved.

4. Otherwise, the artist will submit for approval the adjusted final sketch, scaled 2" to the foot, on (date). On that date an additional 20% will be paid by the purchaser.

5. When the approved final drawing is delivered to the Vincent Foscato Company in Long Island City for execution in marble tessera, the purchaser will pay an additional 40%. The artist agrees to work closely with the Foscato Company to make certain that his wishes are carried out in detail and that the work is executed in the most satisfactory manner. The final payment of 10% will be made by the purchaser when the mural is installed.

6. It is understood that a separate contract will be executed between the purchaser and the Vincent Foscato Company for the execution in marble tessera and for the installation of the completed mural on the assigned wall and that the purchaser will assume all financial arrangements accordingly.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

November 11, 1959

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York


Dear Mrs. Halpert:

In December The Contemporary Arts Center is planning to present an exhibition entitled MODERN MASTERPIECES FOR COLLECTORS. We would like to ask your cooperation in the assemblage of this exhibition. As a result of our Modigliani exhibition, a catalog of which you will find enclosed, and the Museum's presentation of the Robert Lehman Collection, there has been an increased interest in collecting works of art among people in Cincinnati. We are anxious to capitalize on this enthusiasm and have planned the exhibit with this in mind.

It is our intention to borrow important paintings, drawings and sculpture for one month and bring them to Cincinnati. We will have all of the necessary information related to collection and exhibition history as well as prices. We feel that this is the best way to encourage experienced collectors as well as those who are not so experienced.

I will be in New York during the week of November 16 to assemble the exhibition. I will visit your gallery at that time and will look forward to seeing you.

Sincerely yours,


Allon T. Schoener,
Curator

ATS:nm

Fairleigh Dickinson University

RUTHERFORD TEANECK MADISON

RUTHERFORD CAMPUS
207 Montross Avenue
Rutherford, New Jersey
WEster 3-5000

November 11, 1959

Miss Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

As you know, I have called you during the past semester and asked if it would be possible for you to arrange an exhibition from the Downtown Gallery. During our conversation, you suggested I call you about January to make tentative plans for a Spring show. Rather than wait until January, I decided to send this little note so that you may keep us in mind.

I realize that you are an extremely busy woman. A request of this nature would be considered a favor by both Dr. Sammartino and myself.

My calendar of exhibitions for the second semester is complete except for the month of April. I would like to reserve this time to devote to the Downtown Gallery if you could see your way through to arrange an exhibition at that time.

Sincerely,



Louis Pecora
Art Co-ordinator
Rutherford-Teaneck Campus

bw

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

FAIRWEATHER • HARDIN GALLERY

141 EAST ONTARIO STREET
CHICAGO 11, ILLINOIS

Telephone: Michigan 2-0007

Cable Address: FAIRHIN CHICAGO

November 11, 1959

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

For a long time Shirley and I have wanted to discuss with you the possibilities of our having a Shahn drawing exhibition. When we were in New York recently we wanted to see you and talk about this but time didn't permit, so rather than wait until the next time we go East we are writing to inquire what the possibilities would be for such a show.

As you know, besides working for our gallery group, we believe in importing exhibitions which would be noteworthy and important to the Chicago scene, and Shahn's drawings, for which we have such high regard, would be a fine exhibition for this city.

Please let us hear from you on this as soon as you can - tell us too how things are going with you.

All good wishes.

Sincerely,


Sally Fairweather

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

THE BRITISH BROADCASTING CORPORATION

HEAD OFFICE: BROADCASTING HOUSE, LONDON, W.1

TELEVISION STUDIOS: LIME GROVE, LONDON, W.12

TELEGRAMS & CABLES: BROADCASTS, LONDON, TELEX * INTERNATIONAL TELEX 2-2182

TELEPHONE: SHEPHERDS BUSH 1244

12th November 1959

Dear Miss Halpert,

I am exceedingly sorry to have to tell you that in spite of our efforts we were unable to get a satisfactory film of Ben Shahn together in time to coincide with his exhibition of drawings at the Leicester Gallery. On the other hand, we have assembled a good deal of material and with a little more work we hope to prepare something which might be ready when his comprehensive exhibition reaches this country next year.

I would, therefore, be most grateful to be kept informed of the progress of this exhibition and to have any of the photographs of up-to-date paintings which will be coming here.

I am sorry that after all your efforts we could not, on our side, make a go of the project in time, but, in fact, it is not at all simple to illustrate recorded talk, not entirely based on actual descriptions of paintings.

Yours sincerely,



(Mrs. Nancy Thomas)
Producer - "Monitor" programme

Miss E. G. Halpert,
Director,
The Downtown Gallery,
32 East 54 Street,
New York 22, U.S.A.

PK

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Corcoran Gallery of Art

Washington 6, D. C.

CORCORAN THOM, JR.
TREASURER

November 12, 1959

The Downtown Gallery
32 East 51st St.
New York, N.Y.

Gentlemen:

On January 26, 1959, I issued check #19906 for \$3.00 in payment for catalogue of John Marin and to this date this check is still outstanding. We want to verify whether this account has been closed and if you have received this check.

If this check is not returned by the December 1, 1959, I will put a stop-payment on this check and re-issue another.

I would deeply appreciate your cooperation, as we would like to close this account.

Yours truly,

Frank D. Parulski
Frank D. Parulski
Comptroller

P.S. I would appreciate a reply addressed to me.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information pertains to the artist's estate and should not be published 60 years after the date of sale.

J M DENT & SONS LTD PUBLISHERS Aldine House, 10-13 Bedford St
London, W.C.2

Please reply to PL/MN

Cables: Malaby London

12th November, 1959.

The Manager,
The Downtown Gallery,
32 East 51st Street,
New York City
New York,
N.Y. U.S.A.

Dear Sir,

DICTIONARY OF ART: EVERYMAN'S REFERENCE LIBRARY

We propose publishing next year a two volume Dictionary of Pictorial Art by Mr. William Gaunt. It is hoped to include about a thousand reproductions of the world's masterpieces and we are anxious to obtain, as soon as possible, the photographic prints of the paintings the author wishes to include.

In this connection we have applied to the Museum of Modern Art, New York for a black and white print of the following:-

John Marin: London Omnibus.

They now tell us that we must apply to you for the print and that you will be able to supply the name and address of the owner of this picture so that we can secure permission for publication.

Yours faithfully,

Paul Langfield

(Paul Langfield)
Production Department.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



The Manager,

The Downtown Gallery,

32 East 51st Street,

New York City,

New York,

N.Y. UNITED STATES OF
AMERICA

← Second fold here →

Sender's name and address: J. M. DENT & SONS LTD

10-13 BEDFORD ST

LONDON, W.C.2

ENGLAND

AN AIR LETTER SHOULD NOT CONTAIN ANY
ENCLOSURE; IF IT DOES IT WILL BE SURCHARGED
OR SENT BY ORDINARY MAIL.

T H E D E N V E R A R T M U S E U M

WEST FOURTEENTH AVENUE AND ACOMA STREET
LIVING ARTS CENTER, 1370 BANNOCK STREET

DENVER 4, COLORADO

OTTO KARL BACH - DIRECTOR

NATIVE ARTS DIVISION, CHAPPELL HOUSE, 1300 LOGAN STREET
November 12, 1959

Miss Edith Gregor Halpert
The Downtown Gallery
32 - East 51st Street
New York 22, New York

Dear Miss Halpert:

You may recall that the Denver Art Museum, during the summer of 1958, organized an exhibition called Collector's Choice with the objective of acquiring objects for our permanent collection. To finance the project some eighty Museum patrons contributed to an acquisition fund and were then eligible to select a work of art which they felt should be included and which should remain permanently in Denver. We greatly appreciate your generosity, along with that of other lenders, which made it possible for the Museum to assemble the objects which comprised the exhibition.

The project was exceedingly rewarding as an exhibition, as an educational endeavor and as a means of giving significant impetus to the accessions program of the Museum. As a result, we were able to purchase seven objects of the seventy-two in the exhibition. Beginning with the rather modest purchase fund of \$2000, contributed by the collectors group, we acquired additional funds in the amount of \$20,000. Thus it was possible to add some notable pieces to the collections.

As a result of the gratifying response to our first project, the Museum has decided to present Collector's Choice II, from January 27 to March 6, 1960. Three of the members of our group have indicated that they would like us to arrange for the loan of works by Georgia O'Keeffe, Edward Hopper and Ben Shahn, as their choices for the exhibition. We hope that you can assist us and would appreciate receiving photographs of any works by these artists which might be available for loan at the time of the exhibition. Our patrons could then make selections and we would notify you of the decisions at the earliest possible moment.

The Denver Art Museum will, of course, assume the costs of packing, shipping and insurance. Our fine arts policy provides wall to wall, all risk coverage and we also have round the clock guard service. W. S. Budworth and Son will be our New York shipping agents.

Again, may I say how much we appreciate your assistance with our last Collector's Choice and we will look forward to hearing from you in regard to our proposed project.

Sincerely,

Otto Karl Bach
Otto Karl Bach, Director

OKB/lws

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Leo S. Guthman

November 12, 1959

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Step
As yet, I have not received the picture by Don Fink, and I am wondering if something happened to it in transit. Would appreciate your checking.

I saw Peter for a little while last Monday. He also was unimpressed with the show, but thank goodness for me that Brook Atkinson liked it.

Fondly,

Leo

2629 So. Dearborn Street
Chicago 16, Illinois

MICHIGAN STATE UNIVERSITY EAST LANSING

DEPARTMENT OF ART

November 12, 1959

Miss Edith Halpert, Dir.
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

I am sorry the 35mm Kodachromes of MOSES...I AM were unsuitable. I am glad that you will be able to have the picture photographed when it returns to New York so you will not be held up on your project.

The exhibition appears to be fairly well recieved in Lansing and East Lansing. The works in general are of a controversial nature for this area.

Approximately 2/3 of the work we had chosen on our visit to New York, were no longer available and as in your case, the galleries sent us their selections. Unfortunately not all these selections were of top caliber. We hope to continue this type of exhibition in the future.

We are very happy with the works you sent. They were strong additions to our show.

Since replying to your letter by telegram with regard to Weber's painting, I hope that the return of the work by Schumm Traffic Agency on December 4th is satisfactory

With my best personal wishes, I am

Sincerely yours,

Allen Leepa

Allen Leepa
Exhibition Chairman

AL/mk

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE BRICK HOUSE
SOUTHERN ACRES
SHELBURNE, VERMONT

Dear Edith,

Sorting my papers for the city I came on the two photos of the needlework and as I remember you felt the one with Washington the most important and I like the other for the needlework so if this arrangements suits you it suits me.

Still hoping to get down on the 22nd.

Have painted the stage coach inn all light blue in the rooms and light gray in the Halls and now the folk art is going to show out much more but the painting may not be finished for me to arrange the rooms this fall. I must make a decent job and certainly it needed painting. When you come next year I hope that you will like both the Folk art arrangement better and also the Art Gallery.

My love to you and keep well.

Devotedly

Nov. 12th. 1959 *Elletta*

November 13, 1959

Miss Mary Bartlett Cowdrey
Archives of American Art
14 West 40th Street
New York 18, N. Y.

Dear Miss Cowdrey:

I have two apologies to make. One is for my absence at the meeting to which you so kindly invited me. Although I had cleared my calendar completely for this occasion, I got involved with three people who did not leave until 7:00 p.m. I am very sorry.

The other apology is for my failure to acknowledge the tape you sent me. It was very kind of you. Now I am writing to ascertain whether you can direct me to an organization in New York that specializes in transcribing tapes or whether you can suggest where I can rent a machine for a day or two and have it transcribed by Mrs. Babcock. I know so little about the process that this may sound foolish but I am sure that you can give me the information which I shall appreciate to end. Many thanks for your cooperation.

Sincerely yours,

EGH:pb

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

P02

November 13, 1959

Mr. Richard Palmer
Bresler Galleries
729 North Milwaukee Street
Milwaukee 2, Wisconsin

Dear Mr. Palmer:

I thought you would be interested in knowing that Mr. and Mrs. Earl Charlton called at the gallery last Saturday and spent considerable time looking at a number of paintings by O'Keeffe, Marin, and Shahn. They made a tentative selection and planned to come in again on Monday. We have heard nothing further from them.

Obviously they were not as interested as indicated during their visit. On the other hand, if they decide to have these paintings sent to Milwaukee for further consideration, we shall be glad to cooperate with you. The list appears below.

Sincerely yours,

EGH:pb

Georgia O'Keeffe - FISHHOOK FROM HAWAII #1 1939	\$2500.
- LAVENDER HILL WITH GREEN 1952	\$3000.
- NEW MEXICO LANDSCAPE, MESA WITH LOW HILLS 1938	\$1500.

(The Ben Shahn, BARNED WINE PARADISE, has been sold)

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE CINCINNATI ART MUSEUM
CINCINNATI 6, OHIO

November 13, 1959

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert,

We are organizing our 1960 International Biennial of Prints. Would you kindly let me know whether Stuart Davis has made any color lithographs or other prints since January 1959 that we might be able to include in our exhibition?

I thought your handling of the exhibition of American painting in Moscow was very effective and deserves congratulations.

With best wishes,

Sincerely yours,

Gustave von Groschwitz

Gustave von Groschwitz
Senior Curator
Curator of Prints

GvG:hp

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 13, 1969

Mr. Sidney Reiner
Cosmos Travel Bureau, Inc.
45 West 45th Street
New York 20, N. Y.

Dear Mr. Reiner:

When I talked to you several weeks ago, you suggested that I wait ten days or more before communicating with you again. However, much more time has elapsed and I thought it wise to drop you a note about the credit due me. I am referring to my correspondence dated September 7th and the 29th respectively.

Many thanks for your cooperation.

Sincerely yours,

EGH:pb

November 13, 1959

Mr. H. E. Parker, Jr.
Assistant Vice President
The First National Bank
San Diego, California

Dear Mr. Parker:

On October 8th I sent you the form you requested and was under the impression that the works of art referred to were en route. As so long a period has transpired, I am writing to ascertain whether any changes have been made in the plans. Won't you please let me know at your earliest convenience?

Sincerely yours,

EGH:ph

for to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
... published 60 years after the date of sale.

November 13, 1959

Mr. Adolph Karl
Associate Professor of Art
The Florida State University
Tallahassee, Florida

Dear Professor Karl:

I am very grateful for your kind letter and your invitation to address the Annual Art Symposium in Sarasota.

I shall be very delighted to participate in this symposium, but should like to know — at your convenience — who the other speakers will be. This will help me in determining my theme to complement the others. Will you also let me know the time allotted for one or possibly two talks. I doubt whether I can stay the entire period but hope to do so as I am always eager to hear the other speakers in it. In any event, we have a considerable period in which to make these detailed decisions.

I look forward to the pleasure of meeting you.

Sincerely yours,

EGH:ph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 13, 1959

Mrs. Fred Gash
315 East 52nd Street
New York, N. Y.

Dear Mrs. Gash:

As you requested, I am glad to give you the current market valuations of the works listed in your letter of November 6:

MARIN	The Sea, Off Cape Split, Maine	1947 Watercolor	\$900.
SHAHN	Study for Maimonides	1954 Drawing	\$350.
FEININGER	Old Warehouses	1952 Watercolor	\$200.

Sincerely,

EGH:pb

November 13, 1959

Miss Emily Genauer
New York Herald Tribune
230 West 41st Street
New York, N. Y.

*sent to him
3/5 2. 52*

Dear Miss Genauer:

Forgive me for being so slow in replying, but everyone seems to be crazy about art and I just did not have an opportunity to dictate the letter earlier.

The valuations you requested are listed in the enclosed official letter.

Sincerely yours,

EGH:pb
Enclosure

- | | | | |
|--------------|--------------------------------|-----------------|---------|
| 1) MARIN | The Sea, Off Cape Split, Maine | 1947 Watercolor | \$900. |
| 2) SHANN | Study for Maimonides | 1954 Drawing | \$350. |
| 3) FEININGER | Old Warehouses | 1952 Watercolor | \$2000. |

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from book sales and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mrs. Edwin Gilbert
9 rue Sedillet
Paris 7, France

Dear Virginia:

I was delighted to hear from you and am writing pronto on my first evening at home. My tapering-off process seems to be going into reverse. Never have I been so thoroughly involved in the lives of so many people. The gallery work is hectic as usual but this I can take in my stride. However the "tsoris" involving class, distance, and no friends of mine is really crushing me completely.

Among my latest problems are a whole crop of new types of psychotic cases including Musya Smoler who has been driving me completely and utterly nuts. Poor Charles — or have I mentioned this before? — suffered a stroke which in itself was a very painful experience for me as I have been devoted to him for many years and he is a wonderful guy. About a week ago, with the help of Walter Hyden (the least important of about twenty people I contacted) I succeeded in having him placed in the Rehabilitation Center headed by the fabulous Dr. Rusk. In the short period he has improved tremendously and is recovering the use of the paralyzed right side and I am keeping my fingers crossed that he will again function normally for the time allotted to him. He is seventy-six years old. I won't go into details now with I tell you about all the other problems. However, this will explain my rather limited correspondence.

I was very much amused with your coiffure problems which give indications that life must be mighty pleasant for you and Gil and I am thoroughly delighted. I hope to make my hair-dressing appointment after three cancellations on my part. Lawrence has given me several hints indicating that I must look like hell and as a matter of fact I expect the Department of Health any moment. Thank heavens my business does not depend on my looks. How about sending me a colored photograph of you in the Dior suit and the ash blonde upper do?

Of course you must have read about the Guggenheim and I hope have been seeing the late reviews of exhibitions and the violent reaction against abstract expressionism and the later beatnik "New Image of Man." In recent months I have been ignoring all this talk including the latest issue of LIFE magazine, counteracted a week earlier by LOOK magazine. We are very complacent in the gallery with the biggest sales boom we have ever had, exceeding even last season's record. As a matter of fact I am very proud of the independence exhibited by the younger collectors. When you get back I shall tell you about some of the amusing incidents I have had in connection with the Museum of Modern Art, including my participation on a panel re Moscow in its auditorium, my appearance before the State

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edwin Gilbert

- 2 -

November 13, 1959

Department Cultural Committee, etc. The advantage in reaching my age level is that I can speak my piece directly without any prior or after-thoughts. In a couple of weeks I am off to Minneapolis for a talk and have some entertaining ideas which I am sure will win me no friends. In any event, I am having my own type of fun.

I thought you and Gil would be interested in the enclosed article about your Connecticut neighbor. I still recall that fabulous evening and thought about it when I was in Newton last Sunday to close up the house. It was a lovely day and I felt very sad about the finality of the season but my winter vacation is not too far off and while I am not too sure of my destination I know it will be some sunny spot where no one will talk about art. Unfortunately the time is always much too short, but I ain't kickin'. Incidentally I read the long, long article on James Jones and was amused by Gil's report of the jazzy party you attended. Please don't be disturbed about the abstract expressionists and the Paris Biennale. Did you read the article on this subject written by Frank Elgar of Paris? This appeared in the New York Times of November 8th, and again is an indication of the movement of the most talented movement (and I am talking about art) in all history. In the past, religion, children, money, never had such dignified subjects.

Of course I am delighted with the news about Holly and shall try to brush up on my forgotten French before you all return from America. I don't want hambooths and I am a gambler. And I hope that who ever the Paris colds that you are all well and happy. I am seventy-six years old. However, this will explain my rather limited correspondence. Lots of love, and please write soon.

I was very much amused with your column problems which give indications that life must be mighty pleasant for you and Gil and I am strongly delighted. I hope to make my hair-growing appointment with three cancer patients on my part. Lawrence has given me several hints indicating that I must look like hell and as a matter of fact I expect the treatment of health any moment. Thank heavens my business does not depend on my looks. How about sending me a colored photograph of you in the blue suit and the ash blonde upper lip?

Of course you must have read about the Guggenheim and I hope have been seeing the late reviews of exhibitions and the violent reaction against abstract expressionism and the later death of "New Image of Man." In recent months I have been thinking all this talk including the latest issue of LIFE magazine, commented a week earlier by LOOK magazine. We are very complimentary in the gallery with the biggest sales boom we have ever had, exceeding even last season's record. As a matter of fact I am very proud of the independence exhibited by the younger collectors. When you get back I shall tell you about some of the amusing incidents I have had in connection with the Museum of Modern Art, including my participation on a panel in the auditorium, my appearance before the State

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

AMERICAN FINISHING COMPANY

MEMPHIS 1, TENNESSEE

November 13, 1959

REPRESENTATIVES
7310 EMPIRE STATE BUILDING
350 FIFTH AVE., NEW YORK 1, N. Y.
332 SO. MICHIGAN AVE., CHICAGO 4, ILL.

REPLY TO
MEMPHIS 1, TENNESSEE

The Downtown Gallery, Inc.
32 East 51 Street
New York 22, New York

Gentlemen:

Unless I receive a wire from you Monday, November 16, I will assume you have received the two paintings I returned to you November 3 via Express, and will therefore cancel my insurance covering same.

Sincerely yours,

CF Goodman
Charles F. Goodman

CFG/10

*Adm't for
Send a
letter as
you said?*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

WILFRED G. HULBE, M. D.
350 CENTRAL PARK WEST
NEW YORK 25, N. Y.
RIVERSIDE 9-1232

Nov. 13. 54.

Dear Mr. Halpert:

I appreciate your letter; I am
very sorry that there had been such
a long delay. I will be in the
gallery before the end of this month
and make a large payment which
will be followed by regular instal-
ments.

Very sincerely yours
Wilfrid Hulbe

November 13, 1959

Mr. Patrick Phillips
The Leicester Galleries
Leicester Square
London, W.C.2, England

Dear Mr. Phillips:

Please forgive me for being so late in replying to your very kind letter of November 5th. I was out of town and on my return checked with Shahn to make certain that we had all the prints which you requested.

Much to my horror I discovered that he made an error in stating that he had a group of "Portrait of Sacco and Vanzetti" prints available. The only copy extant is now in your possession and we are borrowing his personal copy for our forthcoming exhibition of Shahn's silk screens. This is most embarrassing for us and I know will be equally embarrassing for you. All the others you requested have been set aside and may be shipped at your convenience. However, I do not know just how to go about it to evade the customs, et cetera. Since you have had considerable experience in such transactions, as opposed to this gallery, would you be good enough to give me the necessary information, so that we may make the shipment to you very promptly. Also if there are additional sales, we can add the prints accordingly.

The only book out of print is the Alphabet of Creation printed by the Spiral Press for the publishers, Pantheon, New York, in 1954. All the others, I believe, are still available, including "The Sorrows of Priapus," by Edward Dahlberg, published by New Directions in a limited edition. You have the few drawings listed correctly as "Priapus Series" in your catalogue. The same is true of the others which you credit to the James Thrall Soby book.

I do hope that Ben's confusion about the "Portrait of Sacco and Vanzetti" will not cause you any inconvenience.

Sincerely yours,

EGH:ph

P.S. Would you be good enough to send me several more copies of your catalogue as I should like to send them to the few private lenders who will be interested in having the catalogue in their possession.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

New Director Begins by Showing Treasures

Dr Edith Weigle

THE new director of fine arts at the Art Institute, John Maxon, is starting off by giving a new look to the exhibitions:

"The museum is a public institution," he believes, "and the public is entitled to follow the history of art in its galleries. Its educational and historical values should be lucidly felt and seen."

The current show, called "North American Art,"

Marx has culled from the institute's collection. Several pieces of sculpture and 180 paintings cover the years from 1750 to 1950 in the United States. They will be on view in Guggenheim hall for two months.

Many of the works, which in the aggregate are a summary of the museum's possessions, have been in storage for years. Grant

Wood's "American Gothic," probably the artist's masterpiece and famous throughout this country for years, is given the place of honor at the entrance of the exhibition, hanging alone in the center of a painted wall. It is a refreshing experience to see it once more.

A special roomlike space is given to the paintings of Inness.

The tremendous range of portraits goes all the way from the sombre, penetrating, magnificent character studies of Thomas Eakins, thru the brilliant, elegant portrait of "The Honorable Mrs. Swinton" by Sargent, to the fabulously detailed example of realism, Al-o-right's likeness of Mrs. Leigh Block.

Marx stresses that no museum should be run for a private clique. Its aims should be to give the public a broad panorama of the finest painting and sculpture of all times, with no special emphasis on any one. He holds no brief for today's nonobjective art, per se, but regards it simply as a chapter in centuries of painting and sculpture.

Asked if he regarded avant garde painting as at the end of its road, he said "end" was not the word; "change" was better. He pointed out that we have come a long way from the day when drama, for example, concerned itself with the noble theme—the

that Miller, like others of today's dramatists, compares himself with the little fellow, with little Johnny Q. Stencil.

Quinn recalled the remark made by a man as he was leaving the theater after having seen "Death of a Salesman." "I've always said that New England territory is no danger," he remarked.

Painting today has taken a smaller road. The painter has come to think of himself and his own little emotions, and emotions are so personal that often the resulting canvas is understood only by the artist and his psychiatrist, Mazon remarked.

The new director interjected here that many of us today fail to use our imaginations, however. When confronted by a nonobjective oil, or a piece of welded sculpture, we are apt to dismiss it without using the imagination.

Maxon holds that a director of fine arts should keep his own likes and dislikes completely in the background, as far as possible, his aim being to present a complete survey of art for the public.

He is hopeful of establishing one of the galleries in the institute as a Chicago room in which can be shown representative art of this area. At present he is at work on "the major



John Mason, now fine arts
director at art institute.

tragedy of the death of this great and good man. At



Winslow Homer's "Herring Net" is one of museum's treasures as American painter again comes into his own.

[Taken from one of the dirt mounds]

project" of rearranging
seven galleries in the mu-
seum.

He would like more sculpture for the permanent collection of the Institute, he says—"sculpture of all periods."

And he is anxious to fill gaps in the various periods in painting.

"This must be done

largely thru gifts," he explained.

First of all, however, the new director is concerned with the preservation of the Museum's oils. Since the galleries are not air conditioned he feels that, for the good of the canvases, they should be put behind glass. This probably will be undertaken fairly soon.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 13, 1959

Mr. John Mazon, Director
The Art Institute of Chicago
Chicago 3, Illinois

Dear Mr. Mazon:

Several days ago I received a clipping of the Chicago Sunday Tribune which impressed me so much that I am breaking precedent by writing a fan letter.

Specifically I am referring to Column 3 and to the statement: "Its aims should be to give the public a broad panorama of the finest painting and sculpture of all times, with no special emphasis on any one." As an adherent of the "cross-section" school, this pleases me very much. I agree that a museum director should present to the public the best examples by the best artists of the period, working independently of each other, rather than concentrating on the school most fashionable at the moment or a school which he prefers and on which he would concentrate for his own private collection.

And so, many thanks for making this brave statement in a conformist period.

Sincerely yours,

EGH:pb

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 13, 1959

Mr. Donald E. McCammond
General Director of Public Relations
Reynolds Metals Company
Reynolds Metals Building
Richmond 18, Virginia

Dear Mr. McCammond:

Thank you for your letter.

Zerach was in Maine and has just returned. I discussed the situation with him and he seems very much interested in the project proposed. However, he would like to have more details about the sculpture as to size and the price which I did not note during your conversation. Another consideration is the time element -- the actual date of delivery -- and whether a preliminary sketch must be submitted or whether he can go right ahead with the modeling.

Won't you please let me know at your earliest convenience, and advise me as well about any other details involved.

Thank you for your cooperation.

Sincerely yours,

EGH:pb

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

November 13, 1959

Mr. James Foster, Jr., Director
Santa Barbara Museum of Art
1150 State Street
Santa Barbara, California

Dear Mr. Foster:

The three paintings which we lent to you in August have been returned to us. In checking these, I found that the Karfiel, *CIRCUS IN BOWER*, arrived in damaged condition. Butworth advised us that this was the situation when the painting was received by them. There are small holes and scratches along the lower section of the painting.

Since you had the painting insured, would you be good enough to advise your broker of this. We shall -- meanwhile -- check with our restorer to ascertain the costs involved and will advise you accordingly, but I am quite certain that the broker will arrange to have someone look at the painting in its current condition and we should like to have this attended to promptly so that the restoration may be taken care of.

I hope the exhibition was a great success -- and I am sorry, of course, that this small problem developed. May I hear from you?

Sincerely yours,

EGH:ph

Charles E. Slatkin

Galleries

115 East Ninety-second Street • New York 28, N. Y.

November 13, 1959

PAINTINGS
DRAWINGS
SCULPTURESMr. Abraham Rattner
8 West 13th Street
New York 11, New York

Dear Mr. Rattner:

Some years ago, my wife, Regina Shoolman, and I did a survey of American drawings from the 17th to 20th centuries called Treasury of American Drawings, published by Oxford University Press. Another volume called Six Centuries of French Master Drawings in America, also published by Oxford University Press, served as the basis for the exhibition which was held in December, 1958, at the Orangerie in Paris and then came to the Metropolitan Museum in February, 1959.

No full-scale exhibition of contemporary American drawings has been held for many years. We were wondering whether you might be interested to lend one or more of your drawings so that your work, preferably of the last five years, could be adequately represented in an exhibition of contemporary drawings of all media and persuasions.

It is planned to arrange a fully illustrated catalogue of these drawings, and to supply a serious introduction and complete catalogue notes.

We should be most grateful if you could send us a descriptive list (measurements, media) and two or three photographs, of such drawings as you would be willing to lend for this survey.

The exhibition is planned for Spring, 1960, and we shall be most grateful for an early reply from you.

With all good wishes,

Sincerely yours,

Charles E. Slatkin

Charles E. Slatkin

P.S. Under separate cover we have sent you the catalogue of our exhibition of French Master Drawings.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 12, 1950

Mr. John I. H. Baur
Associate Director
The Whitney Museum of American Art
22 West 54th Street
New York 19, N. Y.

Dear Jack:

Now that the Zerach show is nearing its end I thought I would write to ask whether it would be possible to change the credits on the following which have been purchased and which will continue on the circuit:

No. 19 HOUND Collection of Mr. and Mrs. Malcolm J. Bosse

No. 65 MORNING GLORY, AUTUMN 1958 Watercolor Mr. and Mrs. ^{Carl Selzer}

No. 67 PENGUIN CAGE, CENTRAL PARK 1918 Pencil drawing
Mrs. Edward B. Vohr

No. 68 CALIFORNIA REDWOODS 1939 Pencil drawing
Mr. Edwin C. Wilson

If you would prefer to have me write directly to the Love Gallery, Columbus, and Cincinnati, I shall be glad to do so.

Many thanks.

Sincerely,

Ellisph

P.S. Now that you have received better printed catalogues, may I swap mine? Also, did I tell you that I think your text is really magnificent and that I am looking forward eagerly to the forthcoming book?

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 13, 1969

Miss Lois Bingham, Chief
Fine Arts Section
Exhibits Division
United States Information Agency
Washington 25, D. C.

Dear Lois:

In going through my follow-up file, now that I have had a breathing spell of several hours, I found a copy of my bill made out to the U.S.I.A. as of September 25th (it must have been the 15th as my letter addressed to you was so dated). As almost two months have passed, I thought it would be a good idea to send you another note and to ascertain whether the bill should be presented to a specific department or whether it is customary to have so long a delay. While I continue to eat, it seemed like a good idea to write again.

My best regards.

Sincerely yours,

EGH:ph

November 13, 1959

Mrs. Charlotte Willard
340 East 63rd Street
New York, N. Y.

Dear Charlotte:

Not being a fan letter writer habitually (quite an understatement), I have been going through quite a struggle but I had to tell you how impressed I was with your article in LOOK, and this is not because two of the artists are associated with this gallery.

The presentation has tremendous dignity and the article is direct, simple, and telling. Confidentially, several people mentioned the fact specifically today, in comparison with another publication which also features four artists (a week later) and which, in its presentation, and more so in the text, is literally "out of this world." Unfortunately I am not in a position of making any public statements. I wish I were, because I am thoroughly fed up -- as are thousands of other people -- with this cornball double talk.

And so, congratulations. And with admiration.

Sincerely,

EGH:ph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

RICHARD T. YONKERS
HACKLEY ART GALLERY
MUSKEGON, MICHIGAN

November 13, 1959

Miss Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

I am writing to inquire if you have come to any conclusion or decision as yet concerning my little Indian Book? Would you let me know at your earliest convenience because someone else is interested.

Very sincerely yours,

Richard Yonkers
Richard Yonkers

*Phoned her
11/17/59*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

November 15, 1959
Grace Scripps Hall
Scripps College
Claremont, California

WMB
PK write to get the
Downtown Gallery
32 E. 51st. Street
New York, New York

Dear Mrs. Halpert:

Shapiro E.
Thy Berglund to Sony
I am studying Ben Shahn as one of the artists I wish to write about for my Senior Essay at Scripps College. My advisor, Jean Ames suggested that I write to you in hopes of obtaining some information about him.

I am interested in knowing if you might know where I could obtain reproductions of any of his work to use for the paper. I also could use supplementary written material if you are familiar with any good sources.

I realize that you as Director of the Downtown Gallery are busy and if you find you cannot take time to reply I will understand.

In appreciation for
Your consideration

I am Sincerely Yours,

Geraldine Bauhaus
Geraldine Bauhaus

Rome, November 16, 1959

Mrs.
Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

Mr. Marcello Maestri, representative in the United States of my publisher (Mr. Luigi De Luca, Istituto Grafico Tiberino, Via Gaeta 14, Rome) will get in touch with you for the payment of the transparency of Shahn's "Parable 1958" which you kindly sent me to be reproduced in my book on Ben Shahn. I hope that the payment will be arranged immediately. If there should be any delay, please let me know.

Will you please join in the note also the photographs in black-and-white of Shahn's "Nocturne", "Blind Botanist", "Song", to be reproduced in black-and-white in the same book. Please kindly send them to me when the payment is effected.

With many thanks and best regards

very sincerely yours

Mirella Bentivoglio

Mirella Bentivoglio
Via Archimede 139
Roma

SONNEBORN BROTHERS, INC.

3025 TAYLOR STREET

DALLAS 26, TEXAS

EXECUTIVE OFFICE

ALFRED L. BROMBERG
MANAGER

November 16, 1959

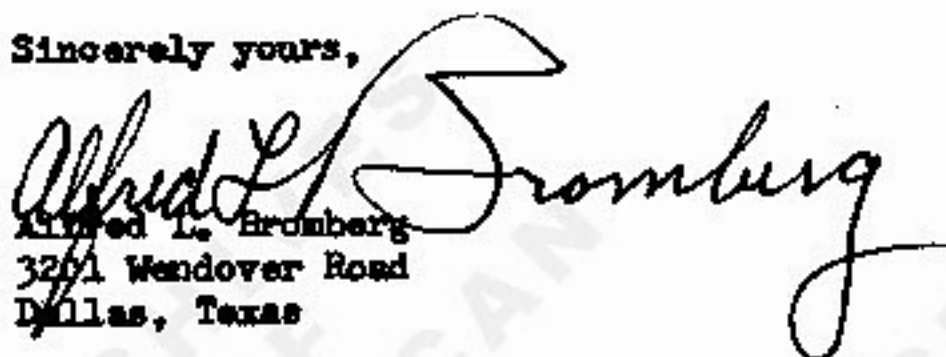
The Downtown Gallery
32 East 51 Street
New York 22, New York

Attention: E. G. Halpert

Gentlemen:

In reply to your letter of November 6th, we are enclosing check for Ben Shahn drawing, "Triumphant Bird". Will you be kind enough to inform us of the date of the drawing and also any other pertinent information that might be of interest.

Sincerely yours,


Alfred L. Bromberg
3201 Wendover Road
Dallas, Texas

ALB:jh

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



COSMOS TRAVEL BUREAU, INC.

45 WEST 45TH STREET • NEW YORK 36, N. Y. • TEL. CIRCLE 5-7711

GABRIEL REINER
PRESIDENT



CABLE ADDRESS
"COSMOTNAV NEWYORK"

November 16, 1959

RESERVATIONS
SHIP, PLANE
FOREIGN AND DOMESTIC
CRUISES AND TOURS

CAR PURCHASE
CAR HIRE

INSURANCE
TRAVELERS CHECKS
FOREIGN EXCHANGE

Miss Edith G. Halpert,
Director
The Downtown Gallery
321 East 51st St.
New York 22, New York

Dear Miss Halpert:

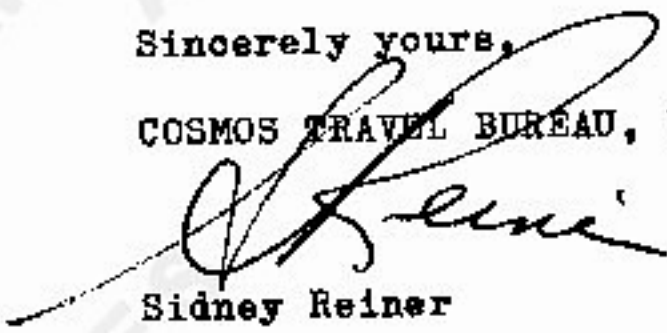
This will acknowledge your letter of November 13th.

We still have had no word from INTOURIST regarding your refund. I am following it up and as soon as we receive word from Moscow, I will immediately notify you.

With all good wishes.

Sincerely yours,

COSMOS TRAVEL BUREAU, INC.


Sidney Reiner

SR:nmg

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE
FIRST NATIONAL BANK
OF SAN DIEGO
OLDEST BANK IN SAN DIEGO

SAN DIEGO 10, CALIFORNIA

TRUST DEPARTMENT

November 16, 1959

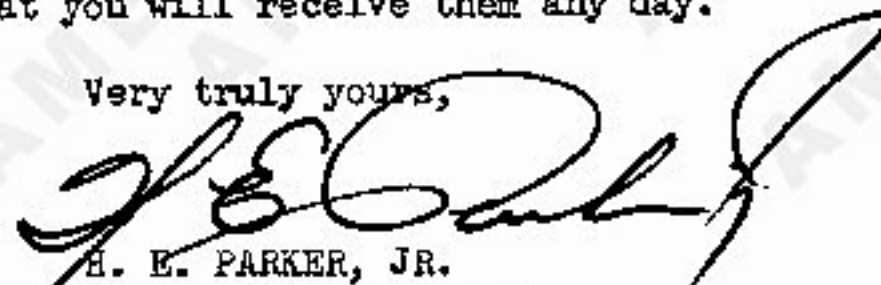
1291

The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Gentlemen:

Last week we authorized Mr. Don Brewer of the La Jolla Art Center to pack and ship the subject art objects, and would, therefore, anticipate that you will receive them any day.

Very truly yours,


H. E. PARKER, JR.
Assistant Vice President

HEP:lk
Air Mail

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Nov 16 59 Edwin Gilbert 9 rue Sedillot Paris 7

Edith Dear: We were delighted to receive your long newsy letter, knowing how busy you are as Art Dealer, Lecturer, Psychiatrist, Marriage Counselor and The General Repository for the World's Ztoris...so shocked about Sheeler, but happy to know he is now making a recovery, an extraordinary man indeed... No, never saw the piece in LIFE about abstract expressionism, as we never see LIFE. I found out that it was the Museum of Modern Art who selected the artists represented at the dreary Paris Biennale...how could they have made such dull selections? I know at least three young US painters whose work was far more exciting...I am writing this this morning in Holly's room; she has some kind of intestinal flu and is home from school for a few days; Virginia is at school now, at the Alliance Francaise learning her most irregular verbs.

To what article do you refer to about James Jones? Do you mean the piece in the Paris Review? That is the only one I have seen. He has not yet started his Paris novel, he is finishing his combat novel (another one?). Gilbert, however, hopes to come in first. My book will undoubtedly be published in France, though it will not be without howling Gallic controversy, I can assure you. The title is THE NEW AMBASSADORS (confidentially; not to be mentioned to anyone in publishing world. Merci.) My book will be very pro-American, but I am being scrupulous as I can to portray things honestly and with justice to both sides. I think it will be the first fresh novel on the subject (much thanks to Edith Halpert, naturellement). I imagine I will be another year finishing the work. Meanwhile am working hard--no small difficulty in Paris where one is always lured out. We've seen many of our American friends since we've been here, even our old Newtown neighbor Jack Weisman turned up (on business at his perfume factory in Versailles) and took us to an elegant dinner...ah, this food will be my undoing. We've been invited to several French homes--a unique feat I am told. But it can safely be said that Gilbert is the single greatest ambassador of good will America has ever sent here. The American Embassy ought to close its doors. Last week I was sitting in a bar near here, and a Frenchman spoke to me in English; we had a long conversation about the USA and France. Then he asked me if I would do him the honor of having "a little lunch" with him on Thursday, at the bar. I accepted. Thursday I turned up. The bar was empty, but at the rear the table was set. He was there avec two young Frenchmen, electronic engineers, plus Madam Yvonne who was the bartender's wife. It went like this: first they brought in platters of oysters--I ate forty, with a superb dry white wine; next came an iron pot sizzling with roast hare and mushrooms, plus a fine red wine; (I was groaning already), but on came a magnificent indive salad with yet another wine; next beautiful tray of ten different cheeses with yet another red wine; next a Cezanne-like bowl of fruits with champagne, followed by black coffee and brandy. The "little lunch" was over. We had a splendid talk and so help me, I am embarrassed to report my host raised his glass and said: Here is to Monsieur Gilbert, the finest representative of the United States we have ever met. Here's to long friendship between France and America!

I staggered home, sodden and somnulent, to be met at the door by Virginia who was all freshness and energy and who said: Oh Gil, it's such a lovely day, lets take a long walk across the Seine and to the Place Vendome. The terrible part is that I said yes. I schlepped along, but the day was fine, the leaves of the trees ~~are~~ still in green flourish, but when I got back I was through.

We had date with Rattners but a cold felled Abe, so it is now next week for our evening. In Paris the entire population snuffles from October to May; I keep much Coricidin on hand, and urge all Americans coming over to bring me a bottle of it. Last night was novelty night: we ate American food; we went out with an American girl whose husband, Rene Leibowitz is a French (over)

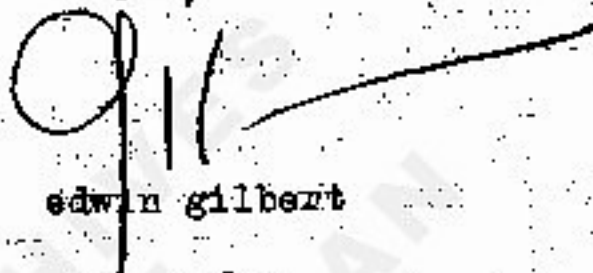
Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

composer and conductor. And where does this Frenchman take us? To a fine French restaurant? No. We went to Montmartre to Gaby & Haymes. Gaby is a French girl married to an American negro, ~~who~~ who has his Masters in philosophy, and who runs a real Harlem restaurant for white and colored—Virginia was the only white girl there who was with a white man. We had the best Southern Fried Chicken and hot peppers we have ever had. We stayed there long past midnight as Gaby regaled us with stories of a negro's life in the US army which would have made your hair stand up. Later several kids from the current Kathrine Dunham show came in, the jazz roared, and I felt as I were back in Harlem during my 1935 days. Our dinner was \$3.00 for the two of us, avec wine. That's the trouble with Paris; the dinners are so cheap you go out too often, and hence spend much. Does Davis have a minute water color study of THE PARIS BIT for sale? What a great canvas! Who bought it? I hate whoever it is.

Assassinations are going on here round the clock, and I am thinking seriously of getting a bullet proof Brooks Brothers suit. If anything happens to De Gaulle, this country will seethe with revolution, since they have no control of the army in Algeria: DeGaulle is the first man for whom almost all of France has loyalty and affection; an incendiary situation indeed when a country's destiny hinges on one elderly man. Meanwhile the press here is full of the Charles Van Doren debacle, TV corruption etc. The Paris press with its customary ascerbity regards America's sentimental reaction to Van Doren's confession as appalling; they declare that any crime in the USA is forgiven by the simple expedient of public confession. As you know, Europe seems to extract only the worst aspects of our culture... a point I am making in my novel.

Where are you going for Xmas? Florida? Bahamas? You can't fly to Rome, for example? I knew Paris is out—you feel about Paris the way we feel about California. But I would hook Virginia's Dior suit to fly to Rome with Holly and have a reunion with you, and the four of us could set our Xmas tree up in the nearest cafe.

Virginia and Holly join me in devoted wishes, as ever


edwin gilbert

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

November 16, 1959

Mr. C. F. Goodman
American Finishing Company
Memphis 1, Tennessee

Dear Mr. Goodman:

The paintings you returned were safely received
on December 6th. I am indeed sorry that our
acknowledgment evidently went astray.

Many thanks.

Sincerely yours

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ERNEST BROWN & PHILLIPS LTD

DIRECTORS
OLIVER F. BROWN
PATRICK L. PHILLIPS
NICHOLAS E. BROWN
E.O. PHILLIPS

TELEPHONE: WHITEHALL 3375.
TELEGRAMS: OFORT, LBSQUARE, LONDON.

THE LEICESTER GALLERIES,

LEICESTER SQUARE,

LONDON, W.C.2.

16th November, 1959.

Mrs. Edith Gregor Halpert,
The Downtown Gallery,
32, East 51 Street,
NEW YORK 22,
N.Y.,
U.S.A.

Dear Mrs. Halpert,

Many thanks for your letter of November 13th. It is, of course, awkward about the additional copies that we have sold of the 'Portrait of Sacco and Vanzetti', but we will have to get out of it as well as possible.

The show continues to progress and I am enclosing a catalogue marking the complete sales up-to-date.

The question of sending the additional prints requires a little thought. I am taking the matter up with the authorities here and will let you have instructions in due course, when I have had a ruling about the import of prints, as one is a little vague of the precise regulations ruling.

Thank you for your information about the books. I think there seems to have been a little misunderstanding. What our client collects is books of very limited edition and works that are included in this form of publication.

We are sending you under separate cover additional copies of our catalogue.

Yours sincerely,



Enclosure.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

Office of the Director
of Fine Arts

November 16, 1959

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for your most charming and gracious letter and I am glad to know that one as influential as you are agrees with me. Frankly, I do not see how one can adopt any other attitude than that which is catholic and broadminded. I simply do not feel a museum can be a repository for cliques, and I insist that disinterestedness must be a touchstone.

A word of business: have you any important works by Peto, Harnett or any of the Peales? We have a friend who is interested in such. If you do have any, would you send some photographs to Mr. Sweet, who can show them, for I shall be out of town until December 7. *Likewise Sheeler*

Faithfully yours,

John Maxon

John Maxon
Director of Fine Arts

JM:ms

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



REYNOLDS METALS COMPANY
REYNOLDS METALS BUILDING
RICHMOND 18, VIRGINIA

November 16, 1959

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I am pleased that Mr. Zorach is interested in our project. Our budget for the two pieces of sculpture is \$4000. As I noted in my earlier letter, one would be given to the winning architect and the other would be for display in Reynolds' modern, new general office building in Richmond, Virginia.

The delivery date would be March 20, 1960. No preliminary sketches need be submitted. We make no attempt to indicate to the American Institute of Architects whom they should select, nor do we feel competent to instruct a sculptor in how to go about his work.

As I mentioned before, I asked the American Federation of Arts to give us the name of a sculptor somewhat more representational in his work than the three previous artists. You will note from the photographs we sent that their work is quite abstract. However, the interpretation of his work is up to Mr. Zorach entirely.

While sketches need not be submitted to us, we have found that they make an admirable addition to the display of the sculpture. We do make an effort to send the sculpture to leading museums in the country, and the comments of the sculptor on the meaning of his work, plus his sketches, make excellent material for this purpose.

I would appreciate it if you could send me some examples of Mr. Zorach's work.

Sincerely yours,

Donald B. McCammond
General Director of Public Relations

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SANTA BARBARA MUSEUM OF ART

1130 STATE STREET SANTA BARBARA CALIFORNIA TELEPHONE WOODLAND 5-8569

November 16, 1939

Mrs. Edith Halpert
The Downtown Gallery
32 E. 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

In reply to your letter of November 13th to Mr. Foster regarding the damaged condition of the Karfiol, as we advised your Mr. Allen on July 23rd, the painting was received in damaged condition from Budworth. The extent of the damage was shown in our condition report on the receipt form enclosed in our letter to Mr. Allen.

The damage was examined by both the Express Agency representative and our insurance adjuster and Budworth was advised of the condition of the painting.

As we wrote you on September 25th, we sent the painting on to San Francisco as we had received no authorization to have it repaired here. Our restoration man gave us an estimate of approximately \$50.00 for the restoration.

Inasmuch as all the necessary reports have been made, we would suggest that you have the restoration attended to and send us the bill to be turned over to our insurance company.

The Circus exhibition was very successful, both here and in San Francisco. Our attendance during the showing here broke all records. Thank you for helping to make the exhibition such a success. We are sorry that the Karfiol had to be shown in the damaged condition, but apparently it was not too noticeable, as several thousand people saw it and no one called it to our attention.

Thanks again for your generosity.

Sincerely yours,

Gertrude R. Egner
(Mrs.) Gertrude R. Egner
Registrar.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE AMERICAN FEDERATION OF ARTS



1000 Fifth Avenue, New York 20 - SA 2-2452

November 17, 1959

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery, Inc.
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Enclosed, herewith, is the completed catalog list for the Abraham Rattner Retrospective. These are the works that we have received and will appear in the tour. If you have any comments we shall be pleased to hear them.

Sincerely,

Norma Guinchi

Norma Guinchi
Exhibition Assistant

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 17, 1950

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Miss Geraldine Bauhaus
Grace Scripps Hall
Scripps College
Claremont, California

Dear Miss Bauhaus:

Mrs. Halpert has asked me to drop you this note in reply to your letter of November 15th.

Illustrations of Ben Shahn's work appear in THE SHAPE OF CONTENT, the Charles Eliot Norton lectures he gave at Harvard, published by the Harvard University Press, and in BEN SHAHN--- HIS GRAPHIC ART, published by George Braziller, New York. I am sure you will find these available in any comprehensive library. The text will give you information concerning the artist himself.

Good luck with your paper.

Sincerely yours,

Margaret M. Babcock

November 17, 1959

Mrs. John J. Costello, Jr.
111 Locust Lane
Syracuse 9, New York

Dear Mrs. Costello:

Mrs. Halpert has asked me to drop you this note to acknowledge your inquiry of (November) 5th and to tell you that we have no color prints of any of our American folk art — only black-and-white photographs (glossy prints). It would be impossible to list the many hundreds of them we have in our record books. If you should be in New York we should be glad to show you the original material on display.

Sincerely yours,

Margaret M. Babcock

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

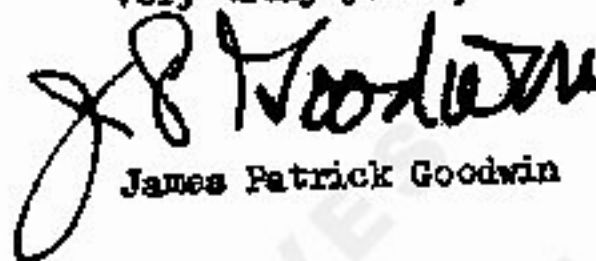
1895 Jefferson, Apt 101
San Francisco 23, Calif.
11/18/59

Dear Miss Halpert:

I recently received your Christmas bulletin and note Tobey is on the list. Please advise what you may have of Tobey's with information as to dimensions, price, kind of painting, etc. Do you have any photographs?

I appreciate your cooperation and prompt reply.

Very truly yours,


James Patrick Goodwin

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Modulo di ricevuta:
Accusé de réception de:
Receipt:

THE DOWNTOWN GALLERY
32 East 51 Street
New York 22, N.Y.
USA

Data della rimessa: Date de la remise: Date of Remittance:

10 17 novembre 1959

Fu

accusiamo ricevuta alla
BANCA DEL GOTTARDO
Lugano

concernant la remise de la
BANQUE DU GOTHARD
Lugano

concerning remittance of the
GOTTARD BANK
Lugano

US\$ 155.-- chèque sur New York No. 1309 o/v.m.

d'ordine del
d'ordre de
by order of

Monsieur l'Arch. Corrado Levi, Piazzale Duca d'Aosta 18
Torino

e per conto del
et pour compte de
and for account of

cons. "pagamento delle litografie di Ben Shahn"

rimessa che venne utilizzata di confor-
mità alle v/ istruzioni.

remise utilisée conformément à vos
instructions.

to be utilized in accordance with
instructions.

Firma / Signature:

(Luogo e data / Lieu et date / Place and date)

Da ritornare per favore in lettera affrancata alla
BANCA DEL GOTTARDO
Lugano

Affranchir comme lettre s. v. p. et retourner à la
BANQUE DU GOTHARD
Lugano

Please stamp as letter and send back to
GOTTARD BANK
Lugano

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

11/17/59

Photo Studio Wachsmann telephoned for permission to have reproduced in a book being published in Rome on Ben Shahn his DEATH OF A MINER of which the Metropolitan has and will let them have, subject to our granting permission to reproduce it, a black and white print.

Please send permission to Photo Studio Wachsmann
124 West 55th Street

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

A Week-A-Day Calendar

JAN	FEB	MAR	APR	MAY	JUNE
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30
JULY	AUG	SEP	OCT	NOV	DEC
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31

LAST MONTH	1959 NOVEMBER 1959	NEXT MONTH
1959 October 1959	S M T W T F S	1959 December 1959
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31

MONDAY

16

NOVEMBER

ENGAGEMENTS

MEMORANDA

8:00

8:30

9:00

9:30

10:00

10:30

11:00

11:30

12:00

12:30

1:00

1:30

2:00

2:30

3:00

3:30

4:00

4:30

5:00

5:30

320

MONDAY, NOVEMBER 16, 1959

45

November 17, 1959

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information by be published 60 years after the date of sale.

Miss Edith M. F. Pritchard
Apt. 8 - 195 Columbia Heights
Brooklyn 1, N. Y.

Dear Miss Pritchard:

Mrs. Halpert has asked me to drop you this note in answer to your postcard inquiry of November 7th to let you know that it has been some years since we decided to concentrate on the artists whose names are printed below and discontinued the practice of adding to our roster.

Since there are many many galleries in New York always on the lookout for new talent we are sure you should have no difficulty in finding a congenial association.

Sincerely yours,

Margaret M. Babcock

Seattle Washington
November 17th 59.

Dear Mrs. Halpert;

Your announcement for Christmas purchases arrived in today's mail.

First of all we are still delighted with the Wash Drawing by Weber which you sold us. We would very intently like to own another fine work to hang in our little den with it.

Our very good friends- the Denmans as you know have a wonderful little Kuniyoshi and Georgia O'Keeffe which you sold them as well as that fine Marin. And of course the Gerbers have many paintings and several from you that are especially good.

So in brief we would like to own either a small oil or a watercolor- which you would like to have us own and which would stand up in the Denman's and Gerber's League. But the only trouble is I have the appetite but not the pocket book of either.

However you do the selecting- I won't say what artist I would prefer- what you select would suit me I am sure- but I must say the three mentioned above have always intrigued us; however I'll put the pointer on you; and I am already excited about the selection you will make.

Just drop me a line and tell me what you are holding- for my quick yes or no.

Yours truly

My Beulah
Pier 66 Seattle 1.

*Carmie
Pier
Water
Kuniyoshi*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 17, 1959

Mrs. Davenport White
2480 N. Potomac Street
Arlington 7, Virginia

Dear Mrs. White:

Mrs. Halpert has asked me to drop you this note to thank you for your letter of November 9th and to say that we deal exclusively in American art.

Sincerely yours,

Margaret M. Babcock

Hope Goodman Melamed

Nov. 18 [1954]

Downtown Gallery
32 E. 51st St.
New York, N.Y.

Dear Mrs. Halpert,

Abe & I were so excited about acquiring Pearnschop that the hard realities did not present themselves until we arrived home.

We forgot to ask you when we should have the painting covered by our insurance. Please let us know so that we can take care of it.

It was a great pleasure meeting you & Mr. Levine and we will always be grateful to you for the opportunity of acquiring such a great painting.

Cordially,

Hope Melamed

November 18, 1959

The Metropolitan Museum of Art
Fifth Avenue at 82nd Street
New York 28, N. Y.

Gentlemen:

Permission is hereby granted for the reproduction of the painting
by Ben Shahn, DEATH OF A MINER, in the forthcoming book on this
artist to be published in Rome, as per the request of Photo Studio
Wachsmann.

Very truly yours,

Lawrence Allen
Secretary

LA:pb

Copy to Photo Studio Wachsmann
124 West 55th Street
New York, N. Y.

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

JOHN G. SEIDEL
PRESIDENT AND TREASURER

BRESLER GALLERIES
729 NORTH MILWAUKEE STREET
MILWAUKEE 2, WISCONSIN

November 19, 1959

November 18, 1959

Mr. William H. Bender
Alger Court
Riverside Apartments
Brooklyn, New York

Dear Mr. Bender:

The painting by Bernard Karfiol which you have just acquired was produced in Ogunquit, Maine, where he summered for thirty to forty years. As a friend of Hamilton Easter Field, he joined the artist colony established by Field on his property located in what was called "The Cove." Karfiol owned a house and studio in that locale until a few years before he died when he moved to an inland spot some miles away -- directly after the Cove was changed from an artist's colony to a tourist's haven of gift shops, tea rooms, etc. A number of Karfiol paintings include the very spot depicted in "Bathers Ogunquit," and for this reason the painting has a very intimate relationship to the artist who observed it through the years and identified himself with the Cove. are, however, expecting to be in New York again in a few months and will stop again to see you.

Sincerely yours,

Meanwhile, our best thanks for your helpful cooperation.

RM:pb

Yours, cordially,

BRESLER GALLERIES

Richard Palmer
Richard Palmer

Prior to publishing information regarding sales transactions, reservations are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

JOHN B. SEIDEL
PRESIDENT AND TREASURER

BRESLER GALLERIES
729 NORTH MILWAUKEE STREET
MILWAUKEE 2, WISCONSIN

November 19, 1959

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you very much for your thoughtful letter of November 13, regarding the visit of Mr. and Mrs. Earl Charlton. We have talked with Mrs. Charlton, and she was very appreciative of your gracious reception, and spoke very highly of your gallery.

She is still very much interested in obtaining a Georgia O'Keeffe, but she and her husband were not completely sold on any of the paintings they saw on their visit to your gallery. They are, however, expecting to be in New York again in a few months and will stop again to see you.

Meanwhile, our best thanks for your helpful cooperation.

Yours, cordially,

BRESLER GALLERIES

Richard Palmer
Richard Palmer

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 19, 1959

Mr. Alfred L. Bronberg
3201 Wandover Road
Dallas, Texas

Dear Mr. Bronberg:

Thank you for your letter and for the enclosed check. I am now sending you a receipted bill.

The only information we have on "Triumphant Bird" appears below. I am very pleased that you decided to keep this very important drawing and hope to have the pleasure of seeing you when you are next in New York.

Sincerely yours,

EH:pb

* This drawing was exhibited at The Downtown Gallery November, 1957, and at the Worcester Art Museum, February, 1959.

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

November 19, 1959

Mrs. Malcolm G. Chase, Jr.
99 Power Street
Providence, Rhode Island

Dear Mrs. Chase:

The Charles Sheeler painting which you generously lent to our 34th Annual Exhibition has been packed and shipped to your home address.

May I take this occasion to express my deep appreciation for your kindness in lending the painting for our exhibition. Needless to say, it was a tremendous contribution and was among the most admired pictures in the show. Incidentally, we had several large offers but I assured everyone that you would not consider making the profit and giving up the painting as I was convinced that you really enjoyed it tremendously.

Again, many thanks to you and Mr. Chase for your kindness. A return receipt is enclosed in an envelope for your convenience in replying.

Sincerely yours,

BH:pb
Enclosures

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

November 19, 1959

Mr. Henry S. Francis, Curator of Paintings
The Cleveland Museum of Art
11150 East Boulevard
Cleveland 6, Ohio

Dear Mr. Francis:

During the past week or so I have been hearing rumors about a Demuth exhibition which you are planning for the Cleveland Museum.

I hope you don't mind my saying that I was very surprised -- if the rumors are true that you have completed your selection -- about your bypassing this gallery entirely. At the moment we have the largest collection of Demuths extant (in a gallery), including such famous ones as the following:

DISTINGUISHED AIR
ACROBATS, 1918
RED POPPIES
FLOWERS AND CUCUMBERS
EDGEHIST, 1918
NOSPAS M. ERIAP NOSPAS, 011

and the set of posters on artists owned by Georgia O'Keeffe.

In addition, we have a record of about 30 very important Demuths we have sold and can supply the names of the present owners. These, too, are among the outstanding examples.

While I suppose it is no concern of mine to interfere with your plans, I decided to write in the event that you did not know of this record. Incidentally, very few of the pictures listed are for sale. There are others not quite so important, but I doubt whether you would want them for an important exhibition.

Sincerely yours,

RHR:pb

Copy to Gen. Cullen
San Francisco Museum

November 19, 1999

Mr. Allen T. Schoener, Curator
The Contemporary Arts Center
Cincinnati Art Museum
Cincinnati 6, Ohio

Dear Mr. Schoener:

I am enclosing our consignment invoice for the paintings that you chose during your visit a day or two ago. This gives you complete information together with the insurance valuations so that the policy may be in force before the shipment.

Will you please advise us when the paintings will be picked up and by whom so that we shall have them ready in time. December is pretty close and it is important to have this notification.

It was so nice to see you again. I hope that the show will be a great success.

Sincerely yours,

EH:pb
Enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published 50 years after the date of sale.

November 19, 1959

Mrs. Arthur Dintenfuss
D Contemporary Gallery
Hotel Traymore
Atlantic City, New Jersey

Dear Terry:

In preparing for our forthcoming Shahn exhibition of serigraphs, I find much to my horror that our stock is very low on a good number of the prints and am now writing to ask whether you could return them all at your earliest convenience. We can substitute from drawings as Ben brought in a number of them and they will not be included in the exhibition.

Many thanks for your cooperation. My best regards.

Sincerely yours,

RM:epb

November 19, 1959

Mr. Clyde Hurtt
77 Atterbrook
Kirkwood 22, Missouri

Dear Mr. Hurtt:

About three weeks ago we sent you a number of photographs which
you requested and I am very curious to know whether any of these
were of interest to you. If so we shall be glad to send one or
two pictures for your consideration.

When you are through with these prints won't you be good enough
to return them for our files. Thank you for your courtesy.

Sincerely yours,

BH:rb

Printed by publishing information regarding sales transactions.
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

THE JEWISH MUSEUM
UNDER THE AUSPICES OF
THE JEWISH THEOLOGICAL SEMINARY OF AMERICA

FIFTH AVENUE AT 92ND STREET
NEW YORK 28, N. Y.

SACRAMENTO 2-2402

November 19, 1959

Mrs. E.G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, 22, N.Y.

Dear Mrs. Halpert:

Enclosed is a copy of my Oct. 26th
letter which apparently went astray.

Yours very sincerely,

Stephen S. Kayser

Stephen S. Kayser
Curator

ask:hs

November 19, 1959

Mr. Felix Landau
Landau Gallery
702 North La Cienega
Los Angeles, California

Dear Felix:

We are now preparing a one-man show of serigraphs by Ben Shahn and find much to our horror that we are very low in our inventory.

I find that we are in special need of the two Supermarket prints and that of the Alphabet of Creation -- all three consigned to you on May 2, 1959 (our consignment invoice No. 5990). Won't you please return these at your earliest convenience.

Also, I find that you have quite a lot of material from us on consignments two of which include prints as well. The first, dated January 8, 1958, representing a revised consignment obviously of items sent to you very long ago, lists a painting by John Marin, five prints by Shahn, and one by Davis. The second is dated February 25th and has a Weber oil, "Figure Decorated," which we need for a special exhibition. The third is all prints by Shahn consigned to you on March 3rd, and these, too, we need for our show. The Doves, Marins, O'Keaffes, and Rattners, may remain for the time being, as well as the other Weber gouache, and I promise to send you a new consignment right after the first of the year.

I shall probably see you about the middle of December but will let you know way ahead -- as soon as I check on my LaJolla reservations and decide on the length of time I shall rest there before coming on to Los Angeles. Unfortunately my time will be reduced by the fact that I have to be in Minneapolis early in the month.

And so, cheerio.

Sincerely yours,

BRH:pb

P.S. And I find another consignment dated way back to May 12, 1958. Please refer to this one also. Our number is 5746.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

FELIX LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

Orange 2-1444

November 19, 1959

Dear Edith:

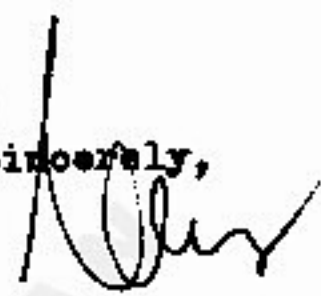
Enclosed please find check for \$2125.00 to be applied as follows: \$1125.00 which covers our balance to date and \$1000.00 on account of the following items for which please bill me as of this date:

John Marin "Blue Mountains"
Arthur Dove "Fall Brook Freight Car"
Ben Shahn "Alphabet"
Ben Shahn "Scientist"

I do hope that you are still planning to come here in December. Please let me hear from you as to your plans.

Best regards.

Sincerely,


Felix Landau
Felix Landau Gallery

Mrs. Edith Greger Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

FL:nn
enc.

November 19, 1959

The Metropolitan Museum of Art
Fifth Avenue at 82nd Street
New York 28, N. Y.

Gentlemen:

Permission is hereby granted for the reproduction of Stuart Davis's PERCOLATOR, 1927, in the forthcoming monograph on this artist being prepared by Mr. Blesh for publication by Grove Press, Inc.

Very truly yours,

Lawrence Allen
Secretary

LA:pb

Copy to Miss Marilyn Meeker
Associate Editor
Grove Press, Inc.
64 University Place
New York 3, N. Y.

650
1950

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 19, 1959

Mr. Boris Mirski
Boris Mirski Gallery
166 Newbury Street
Boston, Massachusetts

Dear Boris:

I suppose one of us has to break down after all this time, but I am really very curious as to why I have not heard from you for so long a period. You can't be that busy.

Our accountant is going over all our records and very shortly I shall send you the complete resume. I am still waiting for payment from our friend Siroto, who also has disappeared from the scene.

Meanwhile, I am writing to ask whether you would be good enough to return immediately whatever Shahn prints you have in your possession. We consigned 9 on June 14, 1957, and billed 4 of these on March 28, 1958, leaving 5 unsold prints on that consignment. Again, on April 23, 1958, we sent you 5 prints, with no record of sales. All of these are desperately needed for the exhibition of Shahn's serigraphs we are planning shortly. Much to our horror we find that our stock is extremely low and it would be silly to put up all these prints without having any for delivery. Therefore, please put them in a roll or in a package and send them to us upon receipt of this letter — like a good guy.

I have been hearing fabulous reports about your new gallery and regret that I have not had occasion to be in Boston. The Russian trip really knocked me for a loop and the activities here keep me so tied down that I doubt whether I have been above 57th Street since my return. How about coming to New York for a good old-fashioned gab? Do let me hear from you immediately.

And so, cheerio.

Sincerely,

HH:pb

November 19, 1959

Mr. Laron Munson
The Munson Gallery
275 Orange Street
New Haven, Connecticut

Dear Mr. Munson:

Very shortly we plan to have a one-man show of serigraphs by Ben Shahn and find that our supply is running short, particularly of the following:

No.	Title
14	Wheat Field
6A	Paterson #2
6	Paterson #1
13	Portrait of Sacco and Vanzetti
12	Scientist

If you can arrange to have these returned to us from The Little Gallery in Princeton at your earliest convenience, we shall be most grateful -- and if you wish will substitute some original drawings, now that Shahn has delivered quite a few of the latter.

Thank you for your courtesy.

Sincerely yours,

EH:pb

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

November 19, 1939

Mr. Ralph Coe, Curator of Paintings
William Rockhill Nelson Gallery of Art
4525 Oak Street
Kansas City, Missouri

Dear Mr. Coe:

In organizing our forthcoming exhibition of serigraphs by Ben Shahn we find that we are running quite low in our inventory and I am writing to ascertain whether you could arrange to return the four prints consigned to the Nelson Gallery on November 4th (our invoice No. 5818) and on March 16th (our invoice No. 6144 to the Friends of Art).

Directly after the exhibition we shall be glad to send you another supply.

Thank you for your cooperation.

Sincerely yours,

BH:pb

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 19, 1959

Mr. Roy R. Heuberger
120 Broadway
New York 5, N. Y.

Dear Roy:

Although I was quite sure that I mentioned the price of the Marguerite Zorach head to you, maybe the drink your bartender served merely gave me that illusion. It was a perfectly swell party and I think your works of art really look magnificent. Let me congratulate Marie and you once again.

To get back to sordid details, the price of the stone sculpture, "Head of Marguerite" is \$5000, but Billy suggested that I break precedent for him and for me by allowing you a 10% discount either on the head or on the torso — unless you want to put the two together and make a full woman. The torso I am referring to is the stone "Victory" — or the bronze cast which you probably saw in my apartment and in the garden of the San Antonio Museum when you took the grand tour of the AFA. The latter belongs to Tom Slick. We have another cast available. This is \$3500.

It just occurred to me that I am writing my first sales letter to you, but I am eager to have Zorach included in your collection for his sake and yours. And so, cheerio.

Sincerely,

ESM:ph

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

November 19, 1959

Miss Bertha von Moechaisker, Director
The Print Club
1614 Latimer Street
Philadelphia, Pennsylvania

Dear Miss von Moechaisker:

A graphics exhibition devoted to the work of Ben Shahn opened at the Leicester Galleries in London about ten days ago and we have received two cables requesting additional prints which we no longer have available. Among them is No. 13, Portrait of Sacco and Vanzetti.

As we are eager to fill the order, may I trouble you to return this one print. We shall be glad to substitute another subject if you so desire.

Thank you for your cooperation.

Sincerely yours,

BGM:rb

Purchased

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

PLC out

November 19, 1959

Mrs. Seymour Phillips
1185 Park Avenue
New York, N. Y.

Dear Mrs. Phillips:

I am so sorry that I had to dash off when you called at the gallery but I was already late for my appointment and could not stop.

Yesterday afternoon Zorach brought in several additional small sculptures which I am very eager to show you. Perhaps you can drop in this week to see the now larger collection.

It will be nice to visit with you.

Sincerely yours,

*C 16 1/57
Frederic E. Smith*

EGM:pb

liked Martin & Child 750

November 19, 1959

Mr. David Rosen
112 East 18th Street
New York, N. Y.

Dear David Rosen:

As I did not want to disturb you, I decided to write rather than telephone.

I am surprised that a big boy like you would suddenly get ill. Please get well in a hurry as I am very eager to see you.

Life in the art world is so darned complicated that we have seen very little of each other but there are many things that I should love to talk to you about and as soon as you feel like gabbing, please let me know. Meanwhile, my very best regards.

Sincerely yours,

BRH:pb

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ANNA WACHSMANN
COLOR PHOTOGRAPHY
124 W. 55th ST. - CIRCLE 7-4712
NEW YORK 19, N. Y.

November 19, 1959

Downtown Gallery
32 East 51th Street
New York City, N.Y.

Dear Sir,

May I ask for your kind permission to
publish a black&white reproduction of

Ben Shan "Death of a Miner"

in a forthcoming publication on Ben Shan at the
"Lo Duca Edition" Rome, Italy.

The Metropolitan Museum will have the
kindness to provide the print, may I therefore
trouble you for an extra copy of the permission
for their files.

Thank you very much,

sincerely yours

Anna Wachsmann
Anna Wachsmann

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

November 19, 1959

Mr. Martin Friedman
Walker Art Center
1710 Lyndale Avenue South
Minneapolis, Minnesota

Dear Mr. Friedman:

In organizing our forthcoming exhibition of serigraphs by Ben Shahn we find that we are running quite low in our inventory and I am writing to ascertain whether you could arrange to return the print No. 13, Portrait of Sacco and Vanzetti, consigned to you on our invoice No. 6210, June 15, 1959.

Directly after the exhibition we shall be glad to send you another.

Thank you for your cooperation.

Sincerely yours,

BH:pb

Ret 11/30/59

November 19, 1939

Worcester Art Museum
55 Salisbury Street
Worcester, Massachusetts

Gentlemen:

We have about 75 copies of the catalogue "The
Dial and the Dial Collection" left from the
exhibition we had here. Kindly let us know if
you wish to have these returned to you.

Thank you

DWIGHT HALL
YALE UNIVERSITY CHRISTIAN ASSOCIATION

YALE UNIVERSITY

NEW HAVEN, CONNECTICUT

November 19, 1959

The Downtown Gallery
32 East 51st Street
New York, New York

Gentlemen:

As a result of wide interest in the Yale community for a religious art show one has been planned to be given in April by a committee formed this Fall under the auspices of the Yale University Christian Association. The show will consist of works in sculpture, painting and the graphic arts done by American artists from 1950-1960.

It has been suggested to the committee by an advisor, Mr. Munson of the Munson Gallery of New Haven, to write you concerning our exhibition to ask whether you would loan us pieces from your collection, especially those of Ben Shahn, Abraham Rottner and Max Weber. We would welcome the opportunity to visit your gallery and to discuss the matter with you. Members of the committee will be in New York on December 5 and 6, and December 12 and 13.

We look forward to hearing from you and thank you in advance for your reply.

Sincerely yours,

Adele E. Shepard

Adele E. Shepard
for the
Art Committee,
Yale University
Christian Association

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that this information may be published 60 years after the date of sale.

November 20, 1959

Mr. Robert E. Aichele
1200 Alpine Road
Apartment 25
Walnut Creek, California

Dear Mr. Aichele:

Thank you for your letter.

Stuart Davis produces very few paintings annually — an average of two or three large canvases and possibly three or four small ones. Fortunately, at the moment, we have two superb recent examples and as soon as I can obtain prints from our photographer I shall send them to you with all the pertinent data.

Sincerely yours,

RGH:pb

Yals

1100
1200

11/27/59

AHDA ARTZT GALLERY LTD. • 142 WEST 57 STREET • NEW YORK 19, N. Y.

Circle 5-4048

AHDA ARTZT, Director

Nov. 20th, 1959

Director, Downtown Gallery
32 East 51th Street, N. Y. C.

Gentlemen,

We are sending you the dates of the
show called THE MODERN MASTERS IN WATERCOLOR, as you have
requested - December 28- January 16th.

The show is built around a John Marin and De Muth
loaned to us by Whitney Museum. Some of the artists who
are in it- R. Soyer, Chan Chi, Grace Hartigan, Reginald
Marsh, Reuben Tam, Milton Avery, A. Dehn, R. A. Parker,
Byron Brown, Adja Yunkers, Betty Parsons etc.

We would greatly appreciate a loan of Max Weber.
All Paintings will be properly insured. We would also
like to have the name of the painting for catalogues as
soon as possible. Galleries will be mentioned.

Thank you very much,

Sincerely,

Ahda Artzt
Ahda Artzt.

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

November 20, 1959

Mr. Gustave von Groschwitz
Senior Curator of Prints
The Cincinnati Art Museum
Cincinnati 6, Ohio

Dear Mr. von Groschwitz:

Much as I would like to be of assistance to you, Stuart Davis has produced no additional color lithographs and therefore would not be eligible for the exhibition you are organizing. However, if you are interested in having any of the new serigraphs made by Ben Shahn, I can send you the list. He has produced quite a number during 1959.

And many thanks for your very kind remarks about my Russian experience.

Sincerely yours,

BUH:pb

November 20, 1959

Mr. Paul Langfield
Production Department
J M Dent & Sons Ltd
Aldine House
10-13 Bedford Street
London, W.C. 2, England

Dear Mr. Langfield:

Under separate cover I am sending you a photograph of the Marin watercolor requested in your letter of November 12th.

It will be necessary to obtain permission, in addition to ours hereby granted, from the Metropolitan Museum of Art, owners of the painting.

Sincerely yours,

HH:pb

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

November 20, 1959

Dr. Otto Karl Bach, Director
The Denver Art Museum
Denver 4, Colorado

Dear Dr. Bach:

It was good to hear from you.

Indeed I shall be very glad to cooperate with you in your plans for the Collector's Choice exhibition to be held from January 27 to March 6. I shall be glad to send you photographs of work by Georgia O'Keeffe and Ben Shahn, but, as you will note below on our letterhead, our roster does not include Edward Hopper. He is represented by the Rehn Gallery at 683 Fifth Avenue.

The O'Keeffe photographs will be sent to you immediately but at the moment we have no Shahns available. We hope to have one considerably before your deadline and I shall send you that photograph promptly.

Sincerely yours,

EBH:pb

Mrs. Harry J. Epstein

626 West 69th Street, Kansas City 13, Missouri

Dear Mrs. Halpert:

Received your card on the Christmas shopping and as per our last correspondence am interested in a small Ben Shahn drawing and Jack Levine; would you drop me a line telling me the price of same and what the subject matter of them are?

Your shopping has a very impressive listing of artists, so sorry I am not in New York for it.

Sincerely

Ellen Epstein

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Harry J. Epstein

626 West 69th Street, Kansas City 13, Missouri

Dear Mrs. Halpert:

Thank you so much for your letters and the photographs of the Ben Shahn's drawings, or gouaches. I have been ill and could not answer before now. If you still have "The Embrace", would like to know more about it - if it has any color in it also if you would send it on consignment.

Thank you so much for your courtesy.

Sincerely

Ellen Epstein

P.S. Would it be possible to do any better on the price?

Not to publishing information regarding sales transactions, secretaries are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or art dealer is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Harry J. Epstein

626 West 69th Street, Kansas City 13, Missouri

Dear Mrs Halpert:

Want to Thank you
for the most exciting brochure.
I think it is simply wonder-
ful. The Ben Shahn #7, "When
the Morning Stars", is one of
the truly thrilling emotional
experiences I have had upon
first sight. Would like to know
more about it in color etc; also
the price. Do you have any
small water colors or drawings
of his?

Sincerely

Ellen Epstein

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 20, 1959

Mrs. Harry J. Epstein
626 West 69th Street
Kansas City 13, Missouri

Dear Mrs. Epstein:

Unfortunately, Shahn delivered only two small pictures and they were sold immediately in the Christmas exhibition. However, we now have an additional group, mostly drawings, about to be photographed, and I shall arrange to send you half a dozen prints as soon as the photographer makes delivery.

The Levine drawing is very small and was also sold immediately. In this exhibition, unfortunately, we cannot hold out any of the items as it is based on "first come, first served." Also we do not represent Levine, and this was the only drawing we had — one recently purchased for the occasion.

I am sure that you will find some very interesting examples in the group of photographs that I will send you.

Sincerely yours,

BH:spb

Photos sent

Screaming in	500.-
Mammonism	350.
Embrace	450
Mother & Child	600 W.C.

November 20, 1959

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Louis Pecora
Art Co-ordinator
Rutherford-Teanack Campus
Fairleigh Dickinson University
207 Montross Avenue
Rutherford, New Jersey

Dear Mr. Pecora:

Indeed I shall be glad to cooperate with you, and the month of April seems very convenient for us as I know of no major exhibition at that time which would remove any major works from the gallery.

I would suggest that you get in touch with me about the first of March so that we can get together and make the actual selection.

My best regards.

Sincerely yours,

EGH:pb

November 20, 1959

Mrs. Sally Fairweather
Fairweather-Hardin Gallery
141 East Ontario Street
Chicago 11, Illinois

A

Dear Sally:

I did not answer your letter sooner as we had practically no drawings by Shahn and my answer would have been no.

However, this week Ben brought in a group of very beautiful examples and we expect to have at least a few more drawings when the Leicester Galleries in London close the Shahn exhibition and return what has not been sold. They certainly have broken all records in sales.

Why don't we wait until early in the year. I am taking three trips out of New York between now and December 20th; we are planning a Shahn exhibition of serigraphs opening on December 8th and will need some drawings in the background during that time. Incidentally, the combination of both will be an excellent one as his drawings and serigraphs complement each other perfectly.

And do come in the next time you are in New York. I wish you would get in touch with me in advance so we can have dinner here and a good gossip.

My best regards.

Sincerely yours,

HH:pb

After to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 20, 1959

Mr. John French
144 East 38th Street
New York, N. Y.

Dear Mr. French:

Thank you for your check. The receipted invoice is enclosed.

I hope you are enjoying this very outstanding example by John Marin and hope that you will come to see us in the near future.

Sincerely yours,

EGH:pb

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION
551 FIFTH AVENUE • NEW YORK 17 • N • Y •

I beg to acknowledge, with the thanks of the Foundation,
the receipt of your confidential statement concerning

Mr. Gregorio Prestopino

*Thank you
Merry Christmas!*

Henry Allen Moe
Secretary General

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

351 FIFTH AVENUE • NEW YORK 17 • N. Y.

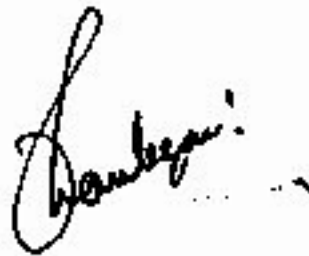
November 20, 1959

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York City


Dear Mrs. Halpert:

Will you please write me your judgment of Mr. Gregorio Prestopino's ability as an artist? He has applied for a Fellowship and referred me to you.

As always, anything you say will be held in the strictest confidence.



Sincerely yours,


Henry Allen Moe

mb

LUCY LARSEN-ROMAN

Licencié en Histoire de l'Art et Archéologie

103 EAST 86TH STREET

NEW YORK 28, N. Y.

ENRIGHT 9-8380

2013 NEW HAMPSHIRE AVE., N. W.

WASHINGTON 9, D. C.

ADAMS 2-9183

November 20, 1959

Downtown Gallery
32 East 51st Street
New York, NY

Gentlemen:

I herewith wish to inform you that I am currently working on a Catalogue Raisonné of the paintings of Pierre Auguste Renoir (1841-1919).

I would be most grateful for any indication and/or documentation concerning works by the Master, which are either in your possession or whose existence you might wish to point out to me.

Thanking you in advance for your co-operation,
I am

Very truly yours,


Lucy Larsen-Roman

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 20, 1959

Miss Crystal Theodore
Head, Department of Art
Madison College
Harrisonburg, Virginia

Dear Miss Theodore:

Thank you for your letter.

We are always very pleased to cooperate with educational institutions and when you are ready to organize an exhibition like that at the Mary Washington College we can lend you several paintings to complete your overall selection. No doubt someone will come to New York to make a personal selection. If not, let me know what you are assembling, the names of the artists, etc., and I shall find three or four pictures to add to the group.

Sincerely yours,

BOH:pb

for to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is to be published 60 years after the date of sale.

November 20, 1959

Schumm Traffic Agency
39 Beaver Street
New York, N. Y.

Gentlemen:

We have had some correspondence with the Michigan State University regarding one painting in the group being returned from their exhibition as of December 3rd with the hope that it may be delivered to the Whitney Museum at 22 West 54th Street before December 7th.

According to the telegram received from East Lansing, the work will be in New York on December 4th. This seems rather unlikely if they are picked up on December 3rd but before we suggest any other arrangement I would like to get word from you as to the possibility of a December 6th delivery to the Whitney.

Won't you please let me know.

Also, we have a very large painting, 6'8" in the larger dimension, which has to be delivered to 1107 East Lilac Lane, Milwaukee 17, Wisconsin. The purchaser advised us that Railway Express does not touch that territory and I should like to know what the charges would be for direct delivery from New York by you to the residence at the address given above. Won't you please let me know about both problems at your earliest convenience.

Thank you for your courtesy.

Sincerely yours,

SHS:pb

BW

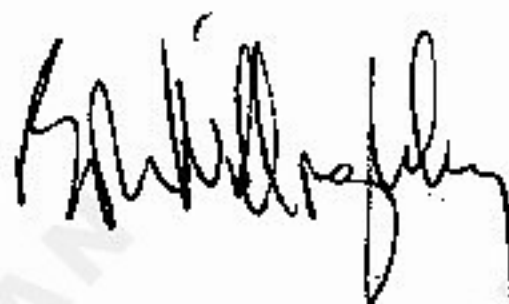
November 20, 1959

The Downtown Gallery, Inc.
32 East 51st St.
New York 22, New York

Gentlemen,

I know that the price will be very high, and most likely much too high for me to afford, but the lovely painting behind the left of Mr. Shahn in the current LOOK, is so lovely I felt that I at least would inquire to see if it was available and for what price...and could I make time payments as before on his last drawing I purchased from you?

thank you,



JOSLYN ART MUSEUM

Society of Liberal Arts

EUGENE KINGMAN, *Director*

2218 DODGE STREET OMAHA 2, NEBRASKA

BOARD OF TRUSTEES...

JOHN F. MERRIAM, *President* W. A. CASSIDY, M.D., *Vice-President* W. DALE CLARK, *Vice-President*
CASPER Y. OFFUTT, *Vice-President* LAURANCE R. HOAGLAND, *Treasurer* FRANCIS T. B. MARTIN, *Secretary*
J. DEWEY HIGGARD, M.D. JAY CHERNIACK WILLARD D. HOSFORD, JR. A. F. JACOBSON DREXEL J. SIBBERSEN, JR.

November 21, 1959

Mrs Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs Halpert:

I am writing to say that we have to return both of the fine Marin watercolors you sent out on approval. We regret that we could not add one to the collection, but another painting by him became available, and the Committee did not feel we could acquire two at this time.

The pictures are being carefully packed for shipment and will be sent off immediately.

I appreciate very much your letting us have these for our special purchase exhibit. Many thanks indeed for all your help.

With kindest regards.

Sincerely,



Eugene Kingman
Director

EKing

Not to publishing information regarding sales transactions, accusers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

2810 Pembroke
Toledo, Ohio
November 21, 1958

Mrs. Edith Halpert
The Downtown Gallery, Inc.
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:


I am enclosing a check covering the balance owed on the water color "Centerport Series #19" by Arthur G. Dove.

Please forgive me for the delay in sending this check, but I had misplaced your statement and I just realized that I hadn't made the final payment.

I want to thank you and Mr. Marin for all the time you spent with my wife and myself when we were in New York, as well as your kindness in obtaining tickets for us for the advance showing of the Dove show at the Whitney Museum.

Incidentally, this is one of the very few times in which my wife has been enthusiastic about one of my choices. It develops that this particular water color was also one of her favorites.

Very truly yours,


Julian M. Keplin

jes

Enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

30 Rockefeller Plaza
New York 20, N.Y.

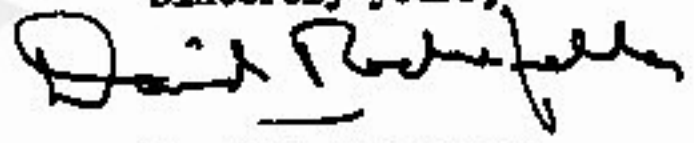
Room 5600

November 20, 1959

Dear Mrs. Halpert:

This will confirm to you my conversation with Mr. Ward Bennett authorizing you to bid on the Wood Eagle (credited to Schimmel) which will be sold at auction at the Parke Bernet Gallery on either November 27th or 28th. As I told Mr. Bennett, I would be willing to pay up to \$5,000 for the Eagle.

Thank you very much for your help. I look forward to hearing from you as to whether or not you were able to buy it.

Sincerely yours,

David Rockefeller

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Nov. 21, 1959

Mr. James Foster, Director
Santa Barbara Museum
203 Oakdale Road
Baltimore 10, Md.

Dear Mr. Foster:

Here is a list of the photographs with prices of
the paintings you selected the other day.

1. Joseph Peto Star of David \$5200.
2. Max Weber Music and Dance 7500.
3. John Marin Composition, Cape Split, Me. \$6500.

The photograph of the Abraham Rattner² "Crucifixion
in Blue" will arrive in just a few days. The price of
the Rattner picture is \$5000., think you have all this
information.

Sincerely yours

John Marin, Jr.

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Paintings selected for Santa Barbara Museum
by Mr. James Foster

Harnett		Merganser Fish Duck With the New York Herald	Chicago 11 12	9000. 7000.
Peto	✓	Star of David		5200.
Rattner	✓	Crucifixion in Blue		5000.
Weber	✓	Music and Dance		7500.
Spencer		Across the Tracks In the Cabin		3500. 4500.
Dove		Arrangement 1944 Spotted Yellow		3500. 3500.
Hartley		Earth Warming, New Mexico Church at Head Tide		3000. 5000.
Marin	33/04 50/014	✓ Composition, Cape Split Maine New York at Night #2		6500. 5500.

Mrs. Sterling Morton
1301 Astor Street
Chicago, Illinois

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

CHARLOTTE WILLARD
340 EAST 63RD STREET
NEW YORK 21, N. Y.

Nov 21, 1959

Dear Cathy,

For someone who doesn't write
fan letters you've done a splendid
job. I'm glad you liked the
piece. I worked hard to make it
come off. There really isn't any reason
why art cannot be discussed with
intelligence, clarity and even a little
poetry. But spare me the fraudulent
rhinestone phrases - the obscurantism
that is so fashionable with the "elite" ha!

This is being written on a train
with a pen that has not been further tested.
But I've had such a desperate month
that I thought you'd forgive me
for the scribble. I did want to

Thank you as soon as I could -
+ encourage you to write more
fan letters - send you to them
So well,

Cordially

Charlotte

[NOV. 22, 1959]

330 Westover Road
San Antonio, Texas

Dear Miss Helfert:

It was good to hear from you. I rather imagined that your Russian experience was physically exhausting, and I do hope you have entirely recovered. Now, your time there and the necessary involvements must furnish much fascinating memory and "food for thought". I don't think we can get to New York before Christmas but when we do we will hope for a visit with you to hear your conclusions.

Since our next visit there is somewhat uncertain perhaps it would be better just to

330 Westover Road
San Antonio, Texas

forward a refund for my
stupid mistake. Again, I am
sorry to cause unnecessary
trouble for your bookkeeper -

I have been wondering if
at sometime when we saw
an O'Keefe which proved
more "exciting" to us than
the one "On the Patio" has
proved, if we could pay a
difference and exchange the
one we have. Everett and I
both liked it and still do,
but our family does not respond
to it at all - What is your
policy in such cases?

I must tell you that we
had dinner at Tom Slick's
the other evening. His new house

330 Westover Road
San Antonio, Texas

is very beautiful, and filled with rare objects and fascinating paintings. The O'Keefe's he got from you are well hung and most appealing!

I do hope you have a good Christmas. Our grandchildren (ages $3\frac{1}{2} + 1\frac{1}{2}$) are such fun that we are especially looking forward to the time.

Everett has had such strenuous schedule this Fall that I hope we can fly to Santa Fe, for a few days over New Years.

He sends you best wishes for now and the Holidays -
Most sincerely

Helen Jones

November, 22nd.

THE CINCINNATI ART MUSEUM
CINCINNATI 6, OHIO

November 23, 1959

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert,

Thank you for your kind letter of November 20, 1959.

I would be most grateful to receive from you a list of the serigraphs made by Ben Shahn during 1959, indicating, if possible, which ones are in black and white and which are in color.

Thanking you for your courtesy, with best wishes,

Sincerely yours,

Gustave von Groschwitz

Gustave von Groschwitz
Senior Curator
Curator of Prints

GvG:hp

T H E D E N V E R A R T M U S E U M

WEST FOURTEENTH AVENUE AND ACOMA STREET
LIVING ARTS CENTER, 1370 BANNOCK STREET

DENVER 4, COLORADO
NATIVE ARTS DIVISION, CHAPPELL HOUSE, 1300 LOGAN STREET

OTTO KARL BACH - DIRECTOR

November 23, 1959

Midd Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

Thank you very much for your cordial letter of November 20 -- we are delighted to know that you will be able to help us with our second Collector's Choice exhibition.

We will expect the photographs of the Georgia O'Keeffe works to arrive in the near future and those of Shahn, as soon as you have a work available. Our patrons will be asked to make selections immediately so that we may send definite requests on to you as soon as possible.

We will write to the Rehn Gallery about an Edward Hopper and I do appreciate your directing us there.

Again, may I say how grateful we are for your continued interest in our projects.

Sincerely,

Otto Karl Bach
Otto Karl Bach
Director

WB

OKB/lws

Pl add Museum to list

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

FELIX LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

Olympia 2-1444

November 23, 1959

Dear Edith:

I guess our letters crossed in the mail. In any case, let me try to answer your various questions about the consignments:

Consignment # 5590, May 2, 1959

✓ "Alphabet of Creation" - SOLD, reported in my last letter.

✓ 1, "Super Market #1" - SOLD, your invoice # 8540.

✓ I am returning 1 "Super Market#1".

Consignment # 5570, January 8, 1958

✓ I am returning: "Profile", Calafanes" and "Mine Building"

✓ I am RETAINING: The Stuart Davis silk screen print.

✓ The Marin water color and the "Where There is a Book" were SOLD and paid for a long time ago.

✓ Please bill us for "Phoenix", black and white.

Consignment # 6140, March 3, 1959

I am returning all prints on this consignment except, "Super Market #1" - SOLD, your invoice # 8540.

✓ "Portrait of Sacco and Vanzetti", and "Super Market", black and white, for which two, please bill us.

Consignment # 5746, May 12, 1958

The paintings on this consignment have all been returned.

The Shahn drawing and the Shahn print are all accounted for as your invoices # 8106 and # 8366, with the exception of "Immortal Words" which I'm now returning as well.

I'm also returning the Weber oil "Figure Decorated".

This is a real complicated piece of business and I hope that our records jibe! Please let me know if there is any problem.

I'm looking forward to hearing from you regarding your Los Angeles visit.

Sincerely yours,

Felix Landau
Felix Landau Gallery

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

MRS. JOAN SCOBAY
8 LENOX PLACE
SCARSDALE, NEW YORK

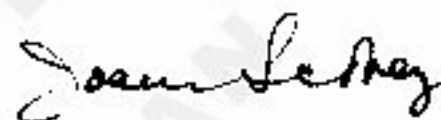
November 23, 1959

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York, N.Y.

Dear Mrs. Halpert:

Thank you for sharing your time and wisdom with me last week when we discussed the problems of the small art collector. Your information was extremely helpful, and I have quoted extensively from it. As soon as the article is placed, I will send you a copy for approval.

Sincerely yours,



(Mrs.) Joan Scobey

MB
Archives of American Art

NATIONAL HEADQUARTERS AT THE DETROIT INSTITUTE OF ARTS

5200 Woodward Avenue • Detroit 2, Michigan • Telephone TEmple 1-0360

New York Office • 14 W. 40th St. • New York 18 • Phone PEnnsylvania 8-0698

EDGAR P. RICHARDSON, Director
PAUL L. GRUCAUT, Secretary

November 24, 1959

MARY BARTLETT COWDREY
Archivist, New York Area

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Larry Fleischman asked me to give
you a copy of the Moscow catalogue. Here ^{are} the Rus-
sian and English editions.

Sincerely yours,

Bartlett Cowdrey
Mary Bartlett Cowdrey

*Pr multi
Mary*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

BERNARD DEHOVITZ, M. D.
SUITE 310 MEDICAL WEST BLDG.
950 FRANCIS PLACE
CLAYTON, MISSOURI

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mr. Allen,

You said you would send
photos of Ben Shahn's ^{water colors}. This
is just a follow up note -
to thank you... Hope to receive them
soon.
Sincerely
B. DeHovitz

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 24, 1999

Mr. Bernard DeHovitz
Suite 310 Medical West Building
950 Francis Place
Clayton, Missouri

Dear Dr. DeHovitz:

Because our photographer has been unable to deliver prints to us your letter has not been answered earlier. Meanwhile I am enclosing three photographs which we have available at the moment. As a matter of fact there are very few watercolors of Shahn's unsold but I shall be glad to send you the balance shortly. In each instance the complete data is listed on the reverse side.

Incidentally, would you be good enough to return these prints after you have had occasion to examine them. Also, if you would like to have any of the pictures sent to you on approval, we can arrange to do so with the understanding that you will assume the expenses of packing and shipping.

Sincerely yours,

BDE:pb

White Siding 450. -
Snow Workshops 350
Purple 300

from the desk of
SYLVAN LANG

Dear Edith —

Other item will of
course be taken care of,
but wanted to have
couple of months interval.
If not satisfactory
let me know.

Sylvan

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 24, 1999

Mrs. Sylvia Lang
700 Alta Avenue
San Antonio, Texas

Dear Mary:

We finally removed from the Modern Museum rental service the Stuart Davis watercolor entitled IVY LEAGUE and this is being sent to you within the next day or two. An on-approval invoice is enclosed.

I hope that you will find it suitable as a gift for your son. And I hope, too, that you will be coming up to New York in the very near future. It is always grand to see you.

Sincerely yours,

EH:sp
Enclosure

November 24, 1999

Mrs. A. Malamed
1107 East Lillac Lane
Milwaukee 17, Wisconsin

Dear Mrs. Malamed:

Thank you for your letter and your kind comments.

We have just received word to the effect that the cleaning and spraying of the painting have been accomplished and that it is ready for shipment. We have also ascertained that there is only one trucking service available, but it is very costly and the time rather indefinite as the latter depends on other deliveries in the general territory or en route.

The Schumm Traffic Agency will charge \$31.75 for picking up and delivery, plus enclosure of the picture (for safety) within two huge wood panels. This will total something over \$100. Although we do not pay shipping charges, we would consider sharing this expense with you since you have no express delivery. Won't you please let us know, and when you do so, I would suggest that you place the painting on your insurance policy simultaneously.

We have been hanging on to this great canvas all these years awaiting the right home for it and I am very pleased that you and Dr. Malamed will enjoy it.

Sincerely yours,

EH:pb

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53RD STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW YORK

THE DEPARTMENT OF PHOTOGRAPHY
EDWARD STEICHEN, DIRECTOR

November 24, 1959

Dear Mrs. Halpert:

Belated but many thanks for your good letter.
Your sentiments about Mr. Steichen and "The Family of
Man" find an echo in my heart.

I know that you will understand my reluctance to
relay your comments about the Whitney Museum meeting to
Mr. Steichen at this time. I will show him your letter
upon his return to the office. I am glad to report that
he is making good progress, but complete rest is essential
just now, and we are doing everything possible to insure
it.

With appreciation and all best wishes -

Sincerely,

Grace M. Mayer
Grace M. Mayer

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

GMM/pmw

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 24, 1959

Mr. Frank A. Parulski, Comptroller
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Mr. Parulski:

I am sorry that I failed to answer your letter more promptly but I took it for granted that you would cancel the check as mentioned and would send a duplicate after the first of December.

Sincerely yours,

EGH:pb

November 24, 1958

Mr. S. Neil Fujita
Director of Design and Packaging
Columbia Records
799 Seventh Avenue
New York 19, New York

Dear Mr. Fujita:

Indeed we shall be glad to let you have the drawing of the ~~Three Penny Opera~~ together with one owned by Jack Lawrence (who agreed to the loan). The title is To Dams and I would suggest that you write to him directly at 229 East 52nd Street to make the necessary arrangements for the exhibition. The others are so widely scattered that it would be very difficult to assemble them unless you feel that it is imperative to have more than two examples for the show you are contemplating. Please let me know.

Sincerely yours,

EGH:spb

November 24, 1959

Mr. Eugene Kingman, Director
Joslyn Art Museum
2218 Dodge Street
Omaha 2, Nebraska

Dear Mr. Kingman:

As soon as the Marin paintings arrive I shall send you a receipt.

Meanwhile I should very much like to have a photograph of the painting which you acquired elsewhere. As you know, we maintain complete records on our artists and would appreciate a print, plus date, date, and source.

Sincerely yours,

BH:pb

JAMES S. SCHRAMM POST OFFICE BOX 727 BURLINGTON, IOWA

November 24, 1959

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith,

Here is a check to be applied against our account. That purchase which we made nearly a year ago was almost as much of an economic indiscretion as it was an aesthetic joy! If you want the balance paid before the end of this year please let me know. If not, we may delay until early next year.

You disappeared from Roy Neuberger's party before I had a chance to more than say hello. In that somber costume of yours perhaps you were secluded in some dark corner, - but I doubt it!

Had hoped to chat with you a bit about candidates for the Des Moines Art Center directorship but I was breaking in two new buyers on a very quick trip this time. What little time I had for non-business activities was devoted to a schedule which David Kruidenier had established for the Des Moines Art Center project. (He is to be the next president of the Art Center and, at long last, we should be able to get off dead center.

Among quite a number of people recommended, some of whom have expressed interest and others of whom we may need to persuade, are Caldwell of Fort Worth, Dwight of Milwaukee, and Tom Tibbs of the Museum of Contemporary Arts and Crafts in New York. The latter would not want it known that he might be available and perhaps the same applies to Dwight. There is also a possibility that we might consider someone in a higher echelon than any of these. Kruidenier would like to do so but our board may not be quite ready for such a big jump. We shall be discussing the matter next week. If you have any suggestions on these or others I would appreciate having them.

Dwight Kirsch spent last weekend with us in Burlington. He seems to be enjoying a more leisurely pace but this is not to say that he isn't quite busy at a number of interesting activities.

Do joins in sending happy turkey day greetings.

Sincerely,


James S. Schramm

JSS:vd

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 24, 1939

Mr. Theodore D. Tausig
120 Wall Street
New York, N. Y.

Dear Mr. Tausig:

A painting by Horace Pippin entitled "The Hall of
Stalingrad" was stolen off the walls of the gallery
today. This was immediately reported to the police
and Mrs. Halpert talked with Detective Coyle of the
49th Street Police Station. The value of this
painting is \$6500.

If there is any further information you need, please
let me know.

Sincerely yours

rior to publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

NORMAN VANCE

76 RIVERSIDE DRIVE
NEW YORK 24, N. Y.

November 24, 1959

Dear Mr. Davis,

As a long-time admirer of your works from a distance, I have been wanting to hang one of your paintings in my own home. A peculiar embarrassment of funds which has been plaguing me for several decades dictates that I seek a print. I would be delighted to select a print but I have found that there are scarcely any prints of your paintings to be found in places where I go. In fact, if I continue the search much longer, I stand in danger of a brainwashing which will rid me of my silly quest.

Rather than risk such a fate, I thought I would write directly to inquire if you can recommend a place where I may buy a Davis print. If you suggest something, I'd be very appreciative. The bare wall I've been saving keeps staring me in the face.

Sincerely,

Norman Vance

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

November 24, 1939

Mr. Max Weinstein
Pier 66
Seattle 1, Washington

Dear Mr. Weinstein:

Thank you very much for your very kind letter. The delay in the reply is due to the hectic state of the gallery during the first days of the Christmas show. As you may gather, it is impossible to hold out any items on this occasion, but I have made a careful study of what is available in the smaller dimensions and shall send you photographs as soon as our photographer will deliver the prints. I am afraid that it won't be for a week or so since he is taking a long Thanksgiving holiday.

Sincerely yours,

EH:npb

THE WILMINGTON SOCIETY OF THE FINE ARTS
DELAWARE ART CENTER 2301 KENTMERE PARKWAY WILMINGTON 6, DELAWARE

OFFICERS

ELEUTHERE J. DU PONT, PRESIDENT
MRS. ALFRED E. BISSELL, VICE PRESIDENT
C. DOUGLASS BUCK, JR., VICE PRESIDENT & TREASURER
MRS. GEORGE P. BISSELL, JR., SECRETARY

BRUCE ST. JOHN, DIRECTOR
ROWLAND P. ELZEZ
CURATOR OF THE PRE-RAPHAELITE COLLECTION
MRS. MARION F. T. JOHNSON
EDUCATIONAL DIRECTOR
MISS ROSE MARIE RUPP
EDUCATION ASSISTANT
TELEPHONE OL 5-6266

24 Nov. 1959

Mrs. Edith Halpert
Downtown Gallery
32 East 51st St.
New York, N. Y.

Dear Mrs Halpert:

Several months ago Bruce St. John mentioned a series of educational exhibitions which we are having at the Art Center to you. He asked you about the possibility of borrowing a Stuart Davis for the exhibition to be held from Jan. 20th to Feb 10th, 1960, and you thought it could be arranged.

In connection with each of the exhibitions we give a lecture which concerns itself with the specific artist's work and then expands on one or two generalities which seem apropos. Since we are going to have an early Davis in the Independents of 1910 show on exhibit at the same time as the one you will lend us, I thought it would be a golden opportunity to talk about an artist's growth as part of the lecture. Consequently, I hope you can let us have one done within the last 5 or 10 years.

The paintings will be housed in the Delaware Art Center which is of fireproof construction and is protected by a 24 hour guard system. The paintings will be covered by wall to wall insurance which we prefer to place, at your valuation, with our agent here. We will pay all costs of transportation.

Sincerely,



Rowland Elzez
Curator of the Pre-Raphaelite Collection

view to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

MARSHALL & WINSTON, INC.

1084 BROXTON AVENUE
LOS ANGELES 24, CALIF.
TELEPHONE GRANITE 5-1888

Nov. 24, 1959

Mrs. Edith G. Halpert,
The Downtown Gallery,
32 East 51st Street,
New York 22, N.Y.

Dear Mrs. Halpert:

In reference to the Stuart Davis 1923 oil, "New Mexican Gate" priced at \$950.00, my business partner and I are each giving The Roswell Museum and Art Center \$450.00 with which they will purchase the above painting. Since Mr. Marshall and I planned to give this work to the Roswell Museum immediately we felt it was less complicated tax wise to handle it in this way.

You will undoubtedly hear from them in the immediate future. If you do not, kindly advise me.

After seeing you I wrote Mr. David Gebhard, the Director of the Roswell Museum and asked him whether he would like this painting. He not only wrote an immediate reply but also accompanied it with a copy of the Stuart Davis book and called my attention to a 1923 New Mexican oil illustrated in it, which is now owned by The Whitney Museum.

and Mr Marshall
Mr. Marshall and I are very much pleased to have found this painting, with you ever appreciated help, for the room of southwest art for the Roswell Museum. In addition to this it will have as soon as my brother and I can give it the OKieffe, two fine Marin watercolors, one of which I believe came indirectly through you, and a superb 1918 Pastel New Mexican sunset by Marsden Hartley, given by Hudson Walker. In addition they have quite a collection of lesser known Western artists, but also including a small oil by Frank Tenney Johnson which my wife and I picked up at the Grand Central Galleries last July.

Yours appreciatively ever,

Small Winston

Print in publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 25, 1959

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York City

Dear Mrs. Halpert:

Enclosed is a check for \$2,000 in payment
for After-Study, by Stuart Davis.

As we discussed, the painting is to be
included in the shipment going to Mr. Wilder, at
1041 North Formosa Avenue, Hollywood.

My "charming" wife thanks you.

Sincerely,

Isidore Diamond
Isidore Diamond

313 El Camino Drive
Beverly Hills, California



BORIS MIRSKI GALLERY

November 25, 1959

SHIPPING MEMO

Returned to the Downtown Gallery the following prints of Ben Shahn:

Supermarket (color)
Supermarket (black and white)
T.V. Antenna
Profile
Alphabet
Patterson, N.J. (color)
Patterson, N.J. (black and white)
Miner's Shed

166 NEWBURY ST. • BOSTON • CI 7-9264 • WORKS OF ART

WILLIAM ROCKHILL NELSON GALLERY OF ART
The William Rockhill Nelson Trust
ATKINS MUSEUM OF FINE ARTS
KANSAS CITY 11, MISSOURI
Cable Address: Neltrust

November 25, 1959

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

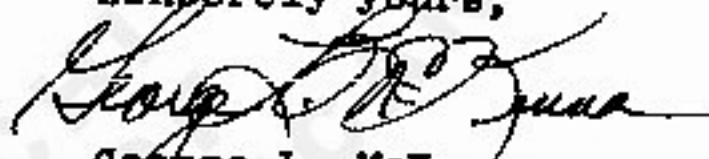
Dear Mrs. Halpert:

As Mr. Coe is presently out of town, your letter to him of November 19 has been referred to me for reply.

We are returning to you today, by Railway Express - Prepaid (#862-154), in two packages, the four prints by Ben Shahn which the Friends of Art Sales and Rental Gallery still has on hand: Lutes and Molecules, Paterson, Mine Building, and Alphabet of Creation. I hope that these will be promptly received in good order.

I am sure that the Sales and Rental Gallery would be pleased to have another supply of the Shahns after your exhibition concludes.

Sincerely yours,


George L. McKenna
Registrar

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

219 Kendall Ave
Buffalo 22, N. Y.
Nov. 25, 1954

The Downtown Gallery
32 E. 51st St.
N. Y. N. Y.

Dear Mrs. Walpert:

Enclosed is a photograph of an oil painting which we recently inherited. Since we do not know the subject of this portrait we would like to sell it. It is signed "Geo. Taggart" and dated 1889.

We were advised by the appraiser at the Albright Art Gallery here in Buffalo that your company deals in works of American artists of the 19th Century. Consequently we wondered if you might be interested in purchasing this painting.

We will be anxious to hear from you.

Sincerely
Mrs. Jack E. Post
over →

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The photograph is very poor.
The light spot is a reflection
of the flash bulb. The painting
itself is clear and unfaded.

THE PRINT CLUB

1614 LATIMER STREET
PHILADELPHIA 3

HONORARY PRESIDENT
MRS. LAURENCE EYRE

HONORARY VICE-PRESIDENTS
MRS. GIBSON BORRIGHE
MRS. WILLIAM B. LINN

PRESIDENT
MR. ROBERT M. WALKER

VICE-PRESIDENTS
MR. WILLIAM H. MCCARTHY, JR.
DR. GEORGE ROTH
MR. G. ALLEN SMITH
MR. WALTER L. WOLF
MRS. RAYMOND D. B. WRIGHT
MR. CARL ZIMMER

SECRETARY
MRS. IRWIN SOLOMON

TREASURER
MR. SHERWIN T. McDOWELL

DIRECTOR
MISS BERTHA VON MOSCHZISKER

HONORARY PATRONS
MR. RICHARD E. BISHOP
MR. R. STURGIS INGERSOLL
MR. LESLIE J. ROSENWALD
MRS. JOHN WINTERSTEEN

BOARD OF GOVERNORS
MR. SEYMOUR ADELINAK
MR. GEORGE R. BUNKER
MR. EUGENE FELDMAN
MR. JEROME KAPLAN
MRS. AUSTIN LAMONT
MRS. R. SCHUYLER LIPPINCOTT
MR. EDWARD T. RILEY
MRS. NICHOLAS N. DEK. STEPHANOFF
MRS. BEN WOLF
MRS. ALLEN M. WOODRUFF

JUNIOR BOARD OF GOVERNORS
MRS. W. DISTON ANDERSON
MR. WILLIAM CHANDLER
MR. WILLIAM HOLLENBACK, JR.
MRS. SAMUEL KROK
MR. ROBERT F. MCGOVERN
MRS. ARNOLD ROTH
MRS. LLOYD WELLS

November 25, 1959

Mr John Marin Jr.
Downtown Gallery
32 E. 51st St.
N.Y.C. 32

Dear Mr Marin,

Please send us on copy of Shshn;
Passion of Sacco & Vanzetti. \$ 45
14 on your invoice.

Sincerely yours,

Bertha von Moschzisker
Bertha von Moschzisker
Director

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
-v- be published 60 years after the date of sale.

The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Mr. Donald Winston has asked that I write you concerning the purchase
of the early Stuart Davis painting, NEW MEXICO GATE (1923) for the
Permanent Collection of the Museum. He said that he would write to
you concerning this work, and that we would buy it directly from you,
for, as I understand the sum, \$950.00.

As soon as the funds have been deposited in our account I will forward
on to you a check for this amount.

Sincerely,


David Gebhard,
Director

Wednesday, November 25th, 59.

DG:dd

director
David Gebhard

ROSWELL MUSEUM

and art center

roswell, new mexico

THE CLEVELAND MUSEUM OF ART

27 November 1959

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE
CLEVELAND 6, OHIO CABLE ADDRESS: MUSART CLEVELAND
SHERMAN E. LEE, DIRECTOR TELEPHONE, GARFIELD 1-7340

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I am flattered beyond words that there are rumors about a Demuth exhibition being planned here in Cleveland. Would that it were so! I am grateful to know what you have, the more so interested that they are for sale since I am in the process of buying one myself and realize how much they are prized. I have always loved them.

I am curious to know where you got the rumor that we were contemplating a show. I cannot remember with whom I discussed the matter several weeks ago, but whoever it was who passed it on exaggerated it for I never expressed the vaguest *possibility* ~~wish~~. If anyone does put one together, I would very much like to be on the schedule.

Meanwhile, I shall keep your letter close at hand.

With the Season's greetings,

Sincerely yours,



Henry S. Francis
Curator of Paintings and Prints

HSF/h

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 50 years after the date of sale.

Pinnacle Peak,
Route 2,
Scottsdale, Ariz.
Nov. 27, 1969

Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York, N. Y.

Dear Mrs. Halpert:

I have just read the piece in
Art News on the Zorach retrospective.

I was shocked and revolted.

I volunteer to stand at your
gallery door and throw the juvenile de-
linquents who write such garbage back
into the gutter.

Yours truly,



Lew Davis

Copy to T. B. Hess
Art News



SUE M. THURMAN
DIRECTOR

THE ISAAC DELGADO MUSEUM OF ART

LELONG AVENUE CITY PARK NEW ORLEANS 19

27 NOVEMBER 1959

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MRS. EDITH HALPERT
DOWNTOWN GALLERY
32 E. 51ST STREET
NEW YORK, NEW YORK

DEAR MRS. HALPERT:

I BELIEVE THIS LETTER IS MY FIRST TO YOU SINCE OUR ARRIVAL IN NEW ORLEANS A YEAR AGO. THE NEW DELGADO STAFF HAS USED ITS FIRST YEAR OF OPERATIONS FOR URGENT PROJECTS OF REMODELLING AND REORGANIZING. BUT NOW WE CAN BEGIN TO EVALUATE AND EXPAND THE COLLECTION.

IN THIS CONNECTION, WE HAVE JUST RECEIVED A GRANT FOR ACQUIRING WORKS "BY ARTISTS NOW LIVING IN THE UNITED STATES." THERE IS NO RESTRICTION AS TO STYLE, MEDIUM, OR AGE OF ARTISTS.

WE STRONGLY PREFER SCULPTURE: THE COLLECTION HAS NO REALLY MAJOR PIECE OF TWENTIETH CENTURY AMERICAN SCULPTURE. AND IT WOULD BE IDEAL TO LOCATE SCULPTURE WHICH COULD LATER BE INSTALLED OUT-OF-DOORS. PURCHASING THIS SORT OF THING AT THE PRESENT TIME WILL HELP TO LAUNCH THE PROPOSED MUSEUM GARDEN, WHICH WE FEEL WILL GUARANTEE THE RAPID GROWTH OF A CREDITABLE SCULPTURE COLLECTION IN NEW ORLEANS.

THEREFORE, THE CONCENTRATION MUST BE UPON SCULPTURE, AND THAT RATHER RAPIDLY. OUR PURCHASE DEADLINE IS DECEMBER 15.

DESPITE THE REGRETTED RUSH, WE ARE ATTEMPTING TO BE THOROUGH IN OUR SELECTION. WE HOPE TO HAVE SUGGESTIONS FROM YOU PRIOR TO FINALIZING OUR DECISIONS. THESE ARE NEEDED WITHIN THE WEEK, AS I SHALL LEAVE FOR NEW YORK ON DECEMBER 6.

WITH ADVANCE APPRECIATION FOR YOUR ASSISTANCE,

Sue M. Thurman

SUE M. THURMAN
(MRS. HAROLD THURMAN)

ST:BN

*Sent Photos + letter
12/3/59 J.M.*

ABRAHAM MELAMED, M. D.

Edith S Halpert
The Downtown Gallery
New York, N. Y.

Dear Mrs Halpert:

The arrangements specified
in your letter dated November
24, 1959 are agreeable. Please
proceed with shipment as out-
lined. We hope the painting
will arrive in 2-3 weeks.

We shall insure the
painting as of November 30,
1959. I have set the replaceable
value at \$15,000 tentatively. Will
you please inform me what
your appraisal would be for
insurance purposes - if the
painting could be replaced!

With best holiday wishes,

Sincerely yours,

Abraham Melamed

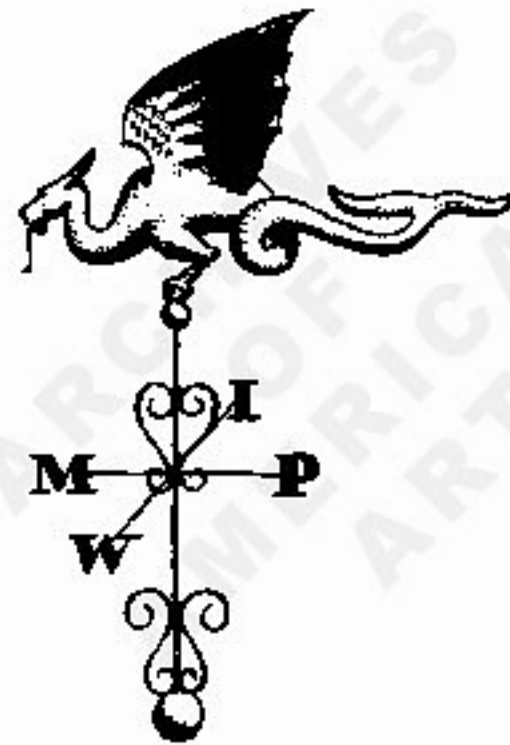
Nov. 27, 1959

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

COMMUNITY ARTS PROGRAM
RICHARD B. K. McLANATHAN
DIRECTOR

MUNSON-WILLIAMS-PROCTOR INSTITUTE

310 CENESSEE STREET • UTICA 4, NEW YORK • TELEPHONE [REDACTED]
SWIT: 7-0000



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 27, 1959

Mrs. Edith G. Halpert, Director
Downtown Gallery
32 East 51st Street
New York City, New York

Dear Mrs. Halpert:

We are forming our jury for the 23rd Annual Exhibition - Artists of Central New York to be held from January 31 - February 20, 1960. The show is open to artists residing within a one hundred mile radius of Utica and we anticipate about three hundred submissions.

We would like very much to have you serve on the Jury of Selection. In order to allow enough time for installation and for printing a catalogue we would like to make the selections on Friday, January 22nd. If you could plan to come the day before, or the night before, that would assure us of an early start in the morning.

Please let us know at your earliest convenience whether it will be possible for you to come and whether the date selected is convenient. We always pay our jurors \$25.00 for each day away from home plus expenses.

We look forward to your early reply.

Sincerely,

Joseph S. Trovato
Joseph S. Trovato
Assistant to the Director

JST:mcF

November 27, 1959

Miss Bertha von Moeckwischer, Director
The Print Club
1614 Latimer Street
Philadelphia, Pennsylvania

Dear Miss von Moeckwischer:

The Ben Shahn silkscreen "Portrait of Sacco and
Vanzetti" was returned to you several days ago,
together with the container in which your office
staffed and folded this print for mailing to us.

No doubt you will want to report this to your
insurance company.

Sincerely yours

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Nov. 27, 1959

WHITNEY MUSEUM OF AMERICAN ART
GERTRUDE V. WHITNEY, FOUNDER

22 WEST 54th STREET



NEW YORK 19, N. Y.

Dear Edith,

Here at last is the Forach book!
I have just wheedled ten advance
copies from the binder and want
you to have one of the first, with
my personal compliments. I have
also gotten one to Bill & mailed two
to the Laurence Rockefellers. The
rest of the edition will be delivered
in the middle of next week and
as a double "Friend" you'll get your
two official complimentary copies
soon thereafter. Hope you like it and
my best as always, Jack.

Nov. 26, 1959
Glenwood Landing
L.I. N.Y.
West St.

(LA)
Mr. Bernhart Crystal, Washington
Irony Gallery, Phone 613-8283
has promised to call for Wood Gaylor
painting "The Auction". If he hasn't
sent for it, better call him, and if
he doesn't then, call me and I
will come for it. I'm very sorry to
have left it so long, but no one
bothered to let me know it was
there, until the Granger Museum
received your note and one from
me asking about it in the same mail
and then wrote me.

Thanking you very much.
Yours
Hendrick L. Gaylor

JOSEPH MARSHALL Krechniak
THE BLEACHERS
OZONE, TENN.

Nov. 28, 1959

Mr. John Marin, Jr.
THE DOWNTOWN GALLERY
32 East 51 St.
New York 22, N.Y.

Dear Mr. Marin:

When I started to write the check for the balance due on our Dove watercolor I looked back to the stub of the check for \$100.00 which I wrote for you in the gallery. I had noted there the price of \$325. with the balance due of \$225. Now I could have made a mistake, but will you check your records, please, to see the price you were holding this Dove for?

Unfortunately, I did not pay much attention to your invoice until I was ready to pay the balance.

Sorry to cause you this trouble, but I thought it best to check up. In the meantime, here is my check for \$225.00. We are enjoying the Dove very much. It pairs up nicely with the first Dove we bought from you and the lovely Marin sunset. We have them above our Crab Orchard stone fireplace in our log cabin.

Sincerely,

Helen Bullard Krechniak
Mrs. J. H. Krechniak

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS—A FREE PUBLIC ART MUSEUM—FOUNDED 1842

25 ATHENEUM SQ. NORTH
HARTFORD 3, CONN.
TELEPHONE JACKSON 7-2191
Cable address: WADATH

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 28, 1959

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

I am coming to New York next Friday and Saturday and wondered whether we might find time to look over some of the primitive sculpture which you mentioned to me in your letter earlier this year and about which I spoke to you at Roy Neuberger's the other evening. I realize this is a pretty busy time of year for you, but you did say that you were anxious to make the gift this year. I have an appointment down in Wall Street in the morning of December 4th, but I am free the rest of the time.

With all good wishes,

Very sincerely yours,

Charlie

C. C. Cunningham
Director

CCC:eg

November 30, 1959

Miss Virginia Chase
Exhibition Department
The American Federation of Arts
1083 Fifth Avenue
New York 28, N. Y.

Dear Miss Chase:

Thank you for your letter.

The Kuniyoshi painting, CIRCUS GIRL RESTING, has been returned to us and we, too, noticed that the frame was badly nicked. However, because of the holiday season, it is difficult to have the work attended to and I am writing to let you know that we will arrange -- when the repairs are made -- to have the bill sent to you for collection from the insurance company.

Sincerely yours,

BHSpb

November 30, 1999

Mr. H. E. Parker, Jr.
Assistant Vice President
Trust Department
The First National Trust and Savings Bank
San Diego, California

Dear Mr. Parker:

This is to advise you that we have received the following works of art on consignment, charging a commission of 2% on any sales effected.

In order to obtain the highest possible price I have decided to wait until January when the art season becomes reactivated. At such time I will advise you of each prospective sale, in the hope of obtaining a rapid approval of the consignment.

SARKIS RIDER by Walt Kuhn
WINTER EVENING by Ernest Plass
HEAD OF A GIRL by Andre Derain
HEAD OF ESTHER by Duncan Ferguson (bronze)
YOUNG GIRL by William Kierach (stone)

As I wrote previously, we assume no responsibility on objects consigned and hope that you have retained the insurance on these works of art.

Sincerely yours,

BH:pb

November 30, 1959

Mr. James Patrick Goodwin
1895 Jefferson, Apt. 101
San Francisco 23, California

Dear Mr. Goodwin:

Forgive me for not having answered your letter more promptly but the hectic activities of the Christmas exhibition leave no opportunity for attending to one's mail.

For your information the Tobey watercolor was sold before eleven o'clock the morning of the opening, several days before your letter arrived. It was the only example by the artist and we have no others in our stock. In order to make our Christmas exhibition more inclusive we frequently buy paintings and sculptures by artists not associated with this gallery but whose work I admire sufficiently to purchase such examples outright. There were no other Tobey's available this year in our price range but I would suggest that you write to the Willard Gallery which represents Tobey so that you may obtain direct information.

Thank you for your continued interest.

Sincerely yours,

BKH:pb

November 30, 1959

Dr. Stephen S. Kayser, Curator
The Jewish Museum
Fifth Avenue at 92nd Street
New York 28, N. Y.

Dear Dr. Kayser:

Thank you for sending me a copy of your previous letter which evidently went astray.

In further explanation I might say that the delay in answering your second letter was due to the hectic activity during the first two weeks of our Christmas show. I am now dictating my mail (Sunday) in my apartment.

The Zorach MOSES you referred to, I believe, was the stone carving which was promptly acquired for Columbia University. Zorach made two bronze casts of this head subsequently, one of which was purchased by Mr. Grantstein for the Temple in New Haven. This, like the drawing of MAIMONIDES, you now have on loan, will be available for exhibition at the Jewish Museum until the Temple will have been completed.

Since the casting is in bronze, "MOSES" may be placed in your sculpture garden. It will not be affected by the weather, etc.

If you would prefer to see it before sending for the sculpture, we still have it in the gallery. It will be nice to visit with you.

Sincerely yours,

MMH:ph

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 30, 1959

Mrs. Everett Jones
330 Westover Road
San Antonio, Texas

Dear Mrs. Jones:

Thank you for your letter. It is always a pleasure to hear from you.

Following your wishes I am enclosing our check to cover the credit on our books.

Also I want to assure you that we shall be glad to exchange "IN THE PATIO" for another O'Keeffe which you may prefer when you are next in the city. Our policy is to keep our collectors happy. This is in reply to your query.

Your description of Tom Slick's house is fascinating. He has invited me to visit him several times but business involvement here and elsewhere permits no self indulgence. I am hoping that by next year I can adjust my schedule so that I can take a flying trip occasionally "just for fun." As a matter of fact I am off on a non-fun visit to Minneapolis where I am to give a talk on my experiences in Russia. I hope the audience will not be as bored as I am with the subject but I know a number of delightful people there and will enjoy seeing them after working hours.

I do hope that you and Bishop Jones will manage to get to Santa Fe and will stop off in New York and at the gallery on your return trip. And do let me know when you are coming so that we can arrange for drinks or dinner at my home.

My best wishes for a very happy holiday.

Sincerely yours,

EH:pb
Enclosure

November 30, 1959

Mrs. Grace M. Mayer
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear Mrs. Mayer:

I was very much shocked to learn of Mr. Steichen's illness but in checking learned that he has recovered and is at home. Please extend my best wishes to him. I am not very good at writing "get well" letters.

And again I must say that I regret that my statements at the Whitney Museum have been misconstrued entirely. If you will check with the person who reported the matter to you, you will find that my comments about The Family of Man were made only long after my talk which had no reference to it whatsoever and were an answer to a direct question about propaganda. I shall be very glad to explain this to Mr. Steichen when I next see him and will call him on his return to the museum, as I want him to believe my tremendous enthusiasm for the show which I have expressed on many occasions since my first contact with it at the museum. The discussion referred to at the Whitney Museum had to do with the reception of the average person relating to all the exhibits and their interpretation which had no connection whatsoever with aesthetics but with the picture of America which they wished to stress for criticism.

I am writing you again and in answer to your letter only because I am eager to correct a misquoted conception and avoid any offense to someone I have always and continue to admire so completely. I am sure you will understand.

My best regards.

Sincerely yours,

RMH:ph

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 30, 1959

Mr. Roy R. Neuberger
120 Broadway
New York 5, N. Y.

Dear Mr. Neuberger:

In our estimation, the current market value of the painting described below is \$3500.

Georgia O'Keeffe LAKE GEORGE LANDSCAPE 1929 24" x 36"

Sincerely yours,

RJH:pb

THE PRINT CLUB

1614 LATIMER STREET
PHILADELPHIA 3

HONORARY PRESIDENT
MRS. LAURENCE EYRE

HONORARY VICE-PRESIDENTS
MRS. GIDEON BORRICK
MRS. WILLIAM B. LIRR

PRESIDENT
MR. ROBERT M. WALKER

VICE-PRESIDENTS
MR. WILLIAM H. MCCARTHY, JR.
DR. GEORGE ROTH
MR. G. ALLEN SMITH
MR. WALTER L. WOLF
MRS. RAYMOND D. B. WRIGHT
MR. CARL ZIGROSSER

SECRETARY
MRS. IRWIN SOLOMON

TREASURER
MR. SHERWIN T. McDOWELL

DIRECTOR
MISS BERTHA VON MOSCHZISER

HONORARY PATRONS
MR. RICHARD E. BISHOP
MR. R. STURGE INGERBOLL
MR. LESLIE J. ROSENWALD
MRS. JOHN WINTERSTEEN

BOARD OF GOVERNORS
MR. BEYHOUR ADELMAN
MR. GEORGE R. BUNKER
MR. EUGENE FELDMAN
MR. JEROME KAPLAN
MRS. AUSTIN LAMONT
MRS. R. SCHUYLER LIPPINCOTT
MR. EDWARD T. RILEY
MRS. NICHOLAS R. DEK. STEPHANOFF
MRS. BEN WOLF
MRS. ALLEN M. WOODRUFF

JUNIOR BOARD OF GOVERNORS
MRS. W. DIXON ANDERSON
MR. WILLIAM CHANDLER
MR. WILLIAM HOLLENBACK, JR.
MRS. SAMUEL KRON
MR. ROBERT F. MCGOVERN
MRS. ARNOLD ROTH
MRS. LLOYD WELLS

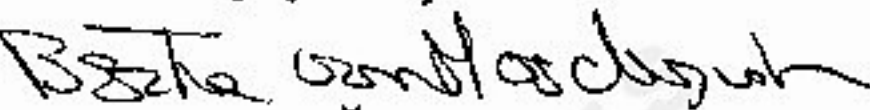
November 30, 1959

Mr L.A. Allen
Downtown Gallery
32 East 51 Street
New York

Dear Mr Allen,

We will certainly send you the money
for the "Sacco Vanzetti" print, but
it was not stuffed and folded when
it left here. The tube was tampered
with on route.

Sincerely yours,



Bertha von Moschzisker
Director

BvM/P

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



REYNOLDS METALS COMPANY
REYNOLDS METALS BUILDING
RICHMOND 18, VIRGINIA

November 30, 1959

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

This will confirm our conversation regarding the commissioning of William Zorach as the sculptor for the 1960 R. S. Reynolds Memorial Award emblem.

It is our understanding that Mr. Zorach will prepare two emblems made of aluminum, approximately 18" to 24" high, for delivery to Reynolds Metals Company no later than March 20, 1960. Fee for the two emblems will total \$4,000.

Mr. Zorach will provide sketches of the emblems for display purposes, as well as an explanation of the sculptor's interpretation of his work. We will arrange with you for photographs of Mr. Zorach at work on the sculpture, and we will have the right to use his name and likeness in our advertising and promotional material. After the two castings are made, the mold for this emblem will be destroyed. Reynolds will own the emblems and all rights incident to them. Payment for the emblems will be made on delivery of the emblems to Reynolds Metals Company.

If these arrangements are satisfactory with you and Mr. Zorach, will you sign the attached copy and return it to us.

Sincerely,

Donald B. McCommond
General Director of Public Relations

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

REYNOLDS METALS COMPANY

REYNOLDS METALS BUILDING

RICHMOND 18 VIRGINIA

November 30, 1959

**Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.**

Dear Mrs. Halpert:

This will confirm our conversation regarding the commissioning of William Zorach as the sculptor for the 1960 R. S. Reynolds Memorial Award emblem.

It is our understanding that Mr. Zorach will prepare two emblems made of aluminum, approximately 18" to 24" high, for delivery to Reynolds Metals Company no later than March 20, 1960. Fee for the two emblems will total \$4,000.

Mr. Zorach will provide sketches of the emblems for display purposes, as well as an explanation of the sculptor's interpretation of his work. We will arrange with you for photographs of Mr. Zorach at work on the sculpture, and we will have the right to use his name and likeness in our advertising and promotional material. After the two castings are made, the mold for this emblem will be destroyed. Reynolds will own the emblems and all rights incident to them. Payment for the emblems will be made on delivery of the emblems to Reynolds Metals Company.

If these arrangements are satisfactory with you and Mr. Zorach, will you sign the attached copy and return it to us?

Sincerely,

**Donald B. McCammond
General Director of Public Relations**

ACCEPTED:

DATE:

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information pertains to a person who died 60 years after the date of sale.

November 10, 1952

With the good start you have had I wish there were some hot numbers available. As a matter of fact I have gone through the entire museum list in our card file and was appalled with the poverty of manpower in that field as related to the number and quality of the accounts. Among the younger and

November 30, 1939

were alert characters, aside from those who are so situated that it would be difficult to tempt them, are the following — who, too, may be very happy where they are — but these are among what I call the imaginative types:

James Elliott of Los Angeles
George Callor of San Francisco, (who I think is very happy there)
William Elmsworth, Jr., St. Louis (?)
Paul A. Chew, Greensburg, Pa.
John Leeper, San Antonio

Mr. James S. Schramm
Post Office Box 727
Burlington, Iowa

Obviously, there is one Humanities course which has been sadly neglected and perhaps the trustees of museums will learn to behave better toward the museum personnel. Sorry I can be of such little help.

I sure envy Dwight K. Brown and am really delighted that he is so pleased with his current program.

I am off for Minneapolis next Thursday and remember with pleasure my stop over in Burlington the last time.

My very best wishes to Do and to you for a very happy holiday season.

Sincerely yours,

I shall give you my frank opinion of the three gentlemen cited in your letter -- in sequence:

RMH:spb

(1) Although the gentleman possesses great charm and is evidently connected in matters artistically, as far as I know he has shown very little imagination and not much vitality. I would say that you need someone more creative.

(2) I was very much impressed with him when he first took on his new post but in recent months several of the local people expressed considerable dissatisfaction with him. The criticism may be angled, as all three were very opposed to his purchase of a Rembrandt at such a high figure and with so little old-master material to support it. They all feel very strongly about strengthening the contemporary section and one of them has already purchased some very important paintings with the idea of presenting them to the museum and is irritated that he was not asked to show them. They feel that he is trying to be a big shot. This is purely reported on my part as I have not had too much contact with him since his arrival in Milwaukee.

(3) Tom Tibbo is an unknown quantity as I have not had occasion to meet him at any time and have visited the museum only on three or four occasions.

With the good staff you have had I wish there were some hot numbers available. As a matter of fact I have gone through the entire museum list in our card file and was appalled with the poverty of manpower in that field as related to the number and quality of the museum. Among the younger and

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that this information may be published 60 years after the date of sale.

Daisy V. Shapiro 200 East End Avenue New York 28, New York

Nov. 30 '59

Down Town Gallery

My dear Mr. Allen -

Enclosed

Please find check for \$3.00 as
part payment of the water-color
by Ben Shahn "Mother & Child".

Balance will be \$369.⁵⁰
which I shall pay in January, 1960.

I thank you -

Daisy V. Shapiro

P.S. Please send as promised
the receipted bill on Max Weber's
painting which is now paid in full.
DVS

November 30, 1959

Mr. Norman Vance
76 Riverside Drive
New York 24, N. Y.

Dear Mr. Vance:

Your letter addressed to Mr. Davis was referred to the gallery which acts as his representative.

Unfortunately there are no Davis prints available for purchase. The limited number he has made have cleared through the gallery and I am sure may not be found elsewhere.

However, I shall do my utmost to find one for you if possible. On occasion, a collector trades in a print against a painting and when this occurs you will hear from me.

Sincerely yours,

RM:ph

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 30, 1999

Mrs. Anna Wachsmann
Color Photography
124 West 55th Street
New York 19, N. Y.

Dear Mrs. Wachsmann:

This is to advise you that you have our permission to publish in black and white a reproduction of "Death of a Miner" by Ben Shahn in the "Lo Duca Edition."

Sincerely yours,

EGH:pb

November 30, 1959

Mr. R. T. Waters
1383 East 26th Street
Brooklyn 10, N. Y.

Dear Mr. Waters:

In going through some earlier correspondence I found some references to the effect that you were interested in selling your Max Weber paintings.

If you still have them in your possession and are still interested in disposing of them won't you get in touch with me?

Thank you.

Sincerely yours,

RM:pb

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 50 years after the date of sale.

ALFRED WERNER
HOTEL ARMY, 8 WY & 94 ST.
NEW YORK 19, N. Y.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

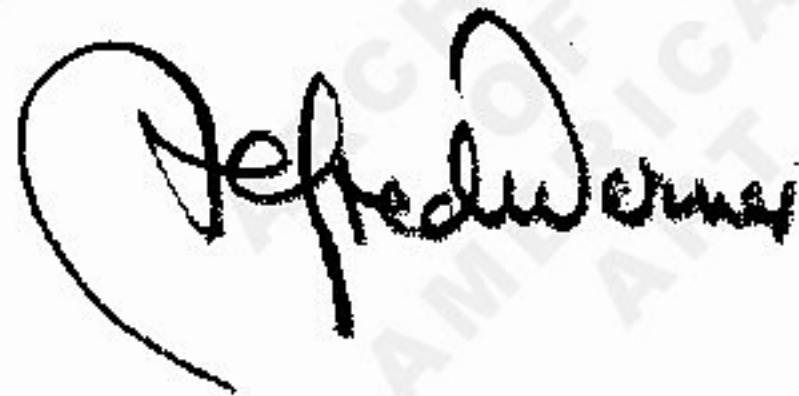
Dear Mrs Halpert,

I've borrowed from you the carbon copies of two articles written by Mr. Biddle (NOT "Pascin manuscripts"). The first piece was published in Mr Biddle's memoirs, with slight changes; the second is an abbreviated version. I mention this only because your description "Pascin manuscripts" is not accurate.

Please, please be a good lady, and let me keep these carbon copies until the fall. There have been so many delays in the Pascin book drama, everything is so disgustingly difficult --- and I am so tired, tired, tired....

I want to compare the manuscripts to the version that appeared in the book, but must borrow the book from the library. So good, and let me do my work with a little more leisure. You can be sure that the carbon copies will be returned to you after I've examined them thoroughly.

Sincerely yours,



November 30, 1959

Mr. Alfred Werner
Hotel Bryant
Broadway at 54th Street
New York 19, N. Y.

Dear Mr. Werner:

In going through my follow-up folder I came across your letter written a good many months ago suggesting that you would return the two Picasso "memoirs" or anything you prefer to call them.

As you know, I maintain a very careful file of my art correspondence, etc., and am very eager to have this material returned to this file. If you are not through with it perhaps I can arrange to have type-written copies made for you so that I may have the originals.

I shall be most grateful for your cooperation.

Sincerely yours,

EDH:pb

November 30, 1959

Mr. Bob Willoughby
6 Rivas Canyon
Pacific Palisades, California

Dear Mr. Willoughby:

Forgive me for not answering your letter sooner but our Christmas exhibition keeps us "hopping," to such a degree that everything else has to be set aside.

All the paintings shown with Shahn in the LOOK article are owned either by museums or by private collectors and were sold quite some time ago.

During our 34th Anniversary Exhibition we sold the few new examples by Shahn and have nothing in color available at present. However, I shall bear you in mind and when new paintings are delivered to us shall write to you immediately.

Thank you for your continued interest.

Sincerely yours,

EH:pb

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

November 30, 1959

Mr. Rowland Elzea
Curator of the Pre-Raphaelite Collection
The Wilmington Society of the Fine Arts
Delaware Art Center
2301 Kentmere Parkway
Wilmington 6, Delaware

Dear Mr. Elzea:

We have just sold the last of our recent Stuart Davis paintings.
However, if you will give me the deadline for your catalogue, I
shall try to borrow a canvas for you to carry out my promise.
I am sure I can get one.

Sincerely yours,

EGH:pb

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 30, 1959

Mr. Donald Winston
Marshall & Winston, Inc.
1854 Bronson Avenue
Los Angeles 24, California

Dear Mr. Winston:

Thank you for your letter.

Naturally I am very happy that everyone is pleased with this new acquisition and I am also impressed with your collection of New Mexican paintings to date. It is wonderful to have such outstanding material in a museum that is visited not only by the local population but also by the many visitors. Your gifts make a creative contribution to the State.

We are crediting your personal account with the sum of \$950. and are sending a bill for that amount to the Roswell Museum and Art Center. The painting will be shipped next week.

If I do not see you before the holidays, I hope you will enjoy a very Merry Christmas and Happy New Year.

Sincerely yours,

RMH:pb

November 30, 1959

Miss Adole E. Shepard
for the Art Committee
Yale University Christian Association
Dwight Hall
New Haven, Connecticut

Dear Miss Shepard:

Thank you for your letter.

While we should be very glad to cooperate with you in your forthcoming exhibition, the dates specified are most unfortunate. The gallery is closed on Sundays, which leaves only the 5th and the 12th, and on those days I shall be away from New York. As a matter of fact I do not expect to return until just before New Year's.

Since your exhibition is planned for April, there is sufficient time to make specific selections. You may rest assured that we shall have available for you work by the three artists you mention as well as several others -- Lorch, Epstein, and several younger artists whose work we shall be glad to show you -- Krigstein and two or three others. May I therefore suggest that either Mr. Munson or your committee make an appointment with us after the first of the year.

Sincerely yours,

RGH:pb